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Eclectic: A Recording Project of Original Crossover Compositions

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*ECLECTIC: A RECORDING PROJECT OF ORIGINAL CROSSOVER
COMPOSITIONS*

By

CHANCE C. C. MOORE, Bachelor of Music Composition

Presented to the Faculty of the Graduate School of

Stephen F. Austin State University

In Partial Fulfillment

Of the Requirements

For the Degree of

Music Theory & Composition

STEPHEN F. AUSTIN STATE UNIVERSITY

May, 2019

ECLECTIC: A RECORDING PROJECT OF ORIGINAL CROSSOVER
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ABSTRACT

Music makers have always borrowed one another's influences, across philosophies, across culture, and thus, across genres. Since the 1950's, a time when classical music was at its farthest reach from popular music, the rift between these two "worlds" has shrunk, and music crafters from each category are free to take from the other as they please. As a figure who stands between the cultivated and vernacular traditions, my aim for this thesis is to give an introduction to some of the ways genre hybridization has been achieved since 1950, present a collection of my own compositions (along with recordings) that blend popular and classic styles, and give an analysis of how these compositions attain the mixture of styles. This thesis adds to the body of repertoire of crossbred works, and models example methods to genre hybridization.

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CHAPTER 1: GENRE-CROSSING: A BRIEF HISTORY WITH EXAMPLE METHODS TO THE ART

The cross-pollination of different musical genres has proven to be a highly effective method to creating innovative music. This hybridization of styles and materials has been going on possibly since the beginning of all creative endeavors; the evidence of boundary crossing can be observed from very early on in music history. The incorporation of folk/popular elements into classical music has been seen in works from Palestrina¹ to Dvorak.²

It is necessary to define a few terms as they apply to this document, including the use of the words “classical,” “folk,” and “popular” in reference to music. “Classical” music may indeed apply to a very specific type of period music (roughly 1750 through 1820), but for the purposes of this thesis, I shall use its more general definition, “art music,” music found most commonly in the concert hall. In addition, “popular” and “folk” music will be considered to be equivalent for the purposes of this study; that is, popular music will be treated as a modern-day,

¹ Adam Neely, “The Music Theory of Mashups.” Video on Mashup Theory. Uploaded December 5th, 2016. Accessed January 3rd, 2019. <https://www.youtube.com/watch?v=gzZkqD-IRtc&t=41s>.

² Barbara Russano Hanning, *Concise History of Western Music* (New York: W.W. Norton & Company, Inc., 2010), 488.

mass-produced version of folk music. This is because “folk” and “popular” music both belong to what is considered the “vernacular,” while “classical” stems from the “cultivated.”

In a modern context, the act of combining musical genres (including those that seem to contrast one another) can be just as startling and revolutionary now as it ever has been. A divide between “classical” and “popular” styles began to form at the turn of the 20th century. Moreover, classical music began to splinter off into multiple “isms,” such as impressionism and expressionism, while popular music also continued to spawn newer genres, including ragtime, country, and jazz. The rift between the popular and classical worlds grew until it was at its widest around the 1950’s.³ Potential listeners to twentieth-century classical music were often alienated by the techniques of multiserualism and the like.⁴ Some composers sought alternatives to the aesthetic of modernist concert music, and the movement to find/create these alternatives was made by a number of composers and in different periods throughout the twentieth century (though many composers did continue to expound on modernist techniques). Even at the

³ Dr. Stephen Lias, personal interview with author in Nacogdoches, Texas.

⁴ Alex Ross, “Why Do We Hate Modern Classical Music?” *TheGuardian.com*, (November 2010). <https://www.theguardian.com/music/2010/nov/28/alex-ross-modern-classical-music>.

height of this division, however, composers such as Bernstein⁵ and Piazzola⁶ were able to find a middle ground and reach a large popular audience while still striving for high compositional “art” value in their works.

Through various means, many composers were interested in simplifying music, often with the intent to reach a wider audience. In 1944, Aaron Copland (1900-1990), who once worked with devices such as serialism, wrote *Appalachian Spring*, which cultivated a sound more apt to be appreciated by the lay-listener.⁷ Since the 50’s, the gap between classic and popular genres has shrunk. Due to the efforts of many postmodernist composers, the use of popular influences in classical works no longer carries a stigma. Orchestral music now lives alongside rock, pop, and hip hop influences on the concert stage; additionally, these genres coexist in juxtaposition and in parallel in major motion pictures and video-game soundtracks. Likewise, it seems that popular music is now viewed as an acceptable and “legitimate” form of art in the eyes of classical

⁵ Hanning, *Concise History of Western Music*, 593.

⁶ Jorge Pessinis and Carlos Kuri, “Astor Piazzolla: Chronology of a Revolution.” *Piazzola.org*, (June 2000). <http://www.piazzolla.org/biography/biography-english.html>.

⁷ Hanning, *Concise History of Western Music*, 616.

music critics; this can be seen in the 2018 Pulitzer Prize award to Kendrick Lamar's hip-hop album *DAMN*.⁸

In short, it seems as though all styles and forms of art have become fair game to the contemporary music creator (including composers, songwriters, producers, artists, and the like). There are now a plethora of genres and subgenres of music, all created through the interweaving and borrowing of styles. This combination of styles comes, in part, from a postmodernist attitude on music-making. As Miguel Roig-Francoli states in his book *Understanding Post-Tonal Music*, the “postmodernist” view on art and creativity features an emphasis on eclecticism, the validity of all creative styles, and an objection to “either/or” binary choices.⁹

Composer Joe Phillips (b. 1966) used the term “mixed music” to describe “music that transcends the rigid definitions of a singular genre;”¹⁰ I will refer to this expression often when discussing genre hybridization. The remainder of this chapter will be dedicated to the various methods in which genre-crossing has

⁸ Joe Coscarelli, “Kendrick Lamar Wins Pulitzer in ‘Big Moment for Hip-Hop.’” *NYTimes.com*, (April 2018). <https://www.nytimes.com/2018/04/16/arts/music/kendrick-lamar-pulitzer-prize-damn.html>.

⁹ Miguel A. Roig-Francoli, *Understanding Post-Tonal Music* (New York: McGraw-Hill Companies, Inc., 2008), 300.

¹⁰ Joe Phillips, “The Music Composition *Miscēre*, the History of Mixed Music, and New Amsterdam Records in the Contemporary New York City Mixed Music Scene” (master’s thesis, Stephen F. Austin State University, 2011), 1.

been employed in classical music since 1950, with reference to several important figures who have done so. This is by no means a comprehensive list, but it is an extensive one nonetheless. These methods include, but are not limited to, crossing cultural boundaries (that are both philosophical and musical), using unorthodox playing techniques that may allude to genres outside of the traditional context of an ensemble, utilizing unconventional equipment and/or electronics, using theoretical concepts outside the norm of a particular context, blending instrumentation and/or orchestration techniques of two or more genres, keeping a traditional instrumentation of a genre but allowing for stylization that alludes to others, manipulating song form, and referring to pieces outside the context of a particular genre (including quotation, parody, mashups, and sampling).

Perhaps one of the most significant ways in which composers cross genres is by traversing the boundaries of culture; many Western composers, for instance, find great inspiration in the music of the East, as well as in several indigenous cultures. Some composers delved deep into the very philosophies the East had to offer, as is the case with John Cage (1912-1992),¹¹ while other Western composers sought their identity through the music and heritage of their own ancestors, as is the case with Alan Hovhaness (1911-2000), which is

¹¹ Joseph Auner, *Music in the Twentieth and Twenty-First Centuries* (New York: W.W. Norton & Company, Inc., 2013), 203.

evident in his mingling of Armenian and American influences.¹² One figure in East/West cross-culture genre-bending is Japanese composer Toru Takemitsu (1930-1996).

Takemitsu came to be known for fusing the music of his homeland with that of the West. Ironically, he started out composing in a Western style, deeming his own Japanese music and culture shameful (this was due to his horrible experiences during World War II; while still a child, his education was cut short, he was thrown into military service, and was beaten by his superior officers).¹³ He stated late in his career, "In my own development for a long period I struggled to avoid being 'Japanese,' to avoid 'Japanese' qualities. It was largely through my contact with John Cage that I came to recognize the value of my own tradition."¹⁴ In reconciling his Eastern roots with his Western training, Takemitsu

¹² Auner, *Music in the Twentieth and Twenty-First Centuries*, 352.

¹³ Tomoko Isshiki, "Toru Takemitsu's Cosmic View: *The Rain Tree Sketches*" (D.M.A. diss., University of Houston, 2001), 5.

¹⁴ Yoko Narazaki, "Takemitsu, Toru." *Oxford Music Online*, (January 2001). <http://www.oxfordmusiconline.com.steenproxy.sfasu.edu:2048/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027403?rskey=06kGRz&result=4>.

wrote works such as *November Steps* (1967), a work for orchestra, *biwa* (Japanese lute), and *shakuhachi* (Japanese flute).¹⁵

Unusual instrumentation aside (more about this shortly), allusions to different cultures can also be made by asking classical instrumentalists to incorporate unorthodox techniques into a work, mimicking the sounds created by indigenous instruments and the like. Composer David Bruce (b. 1970) speaks in one of his videos about incorporating klezmer-style vibrato in the clarinetist's part for his classical piece, *Gumboots* (2008). He states that integrating techniques from other cultures, while sometimes challenging (for both player and audience member), can be paramount in getting music makers out of a creative "rut."¹⁶

In addition to unorthodox playing techniques, unusual equipment or electronics may emulate any number of sounds, ranging from samples of African drums, to imitations of exotic instruments that have been completely synthesized. For example, if a guitarist wants to add an "Indian flair" to the soundscape of a given project, (s)he may purchase the Electro-Harmonix Ravish Sitar pedal to

¹⁵ Genius.com, "*November Steps* – Toru Takemitsu." Webpage with details on the piece. Website updated 2019. Accessed January 31st, 2019. <https://genius.com/Toru-takemitsu-november-steps-lyrics>.

¹⁶ David Bruce, "What Classical Musicians Can Learn from Klezmer, Jazz and Other Traditions." Video on integrating techniques across traditions. Uploaded August 13th, 2018. Accessed January 13th, 2019. <https://www.youtube.com/watch?v=IlxQWKTPahY>.

replicate the iconic sound of the traditional Indian instrument.¹⁷ Multiple sound libraries are dedicated to highly sampled indigenous instruments. Thus, if a composer wishes to incorporate the sounds of a given culture, all that is needed is the sound library and a capable computer. The use of prerecorded samples is often used in film scores, especially on films that lack the budget to hire real instrumentalists or rent recording studios.

Another way in which composers can reference non-Western musics is by using concepts of music theory particular to another culture. A major theoretical element often borrowed from the Indian culture is the use of tala rhythms and cycles. Many have used these rhythmic cycles, most notably Oliver Messiaen (1908-1992), who was particularly partial to the *ragavardhana*, *candrakala*, and *lackskmica* cycles due to their ametric properties.¹⁸ Another example is Steve Reich (b. 1936), whose works such as *Gahu – A Dance of the Ewe Tribe in Ghana* (1971), often include complex polyrhythms indicative of West African influences.¹⁹

¹⁷ Sweetwater.com, “Electro-Harmonix Ravish Sitar Emulation Pedal.” Online retail page with complete description of the effect pedal. Website updated 2019. Accessed January 31st, 2019. <https://www.sweetwater.com/store/detail/RavishSitar--electro-harmonix-ravish-sitar-emulation-pedal>.

¹⁸ Roig-Francoli, *Understanding Post-Tonal Music*, 256-257.

¹⁹ Auner, *Music in the Twentieth and Twenty-First Centuries*, 291.

Using unusual instrumentation and/or orchestration is an excellent way to cross-breed genres. “Popular” groups or artists have implemented distinctly “classical” instruments into the mix of their work, and vice versa. Major rock/metal acts have set up shows where their traditional instrumentation is backed up by a full orchestra, as is the case with guitarist Steve Vai’s concert with the Camerata Florianópolis chamber orchestra in Brazil in 2015,²⁰ and Metallica’s *S & M* live album in 1999.²¹ To a lesser degree, “classical” implications are used as a backdrop on pop artist’s tracks, as in Dido’s song “Here With Me” (1999) featuring the chamber strings of The Corrs.²² “Piggies” by The Beatles (a track released on their self-titled 1968 record, AKA ‘*The White Album*’) features strings and the harpsichord,²³ a rather unusual instrumentation for a rock act to highlight. On the classical side, Argentine composer Astor Piazzolla (1933-1990)

²⁰ Christopher Scapelliti, “Steve Vai Shreds with 60-Piece Orchestra for 90,000 Fans at Rock in Rio.” *Guitar World*, 2015. Article on rock show with orchestra. Accessed January 31st, 2019. <https://www.guitarworld.com/artists/steve-vai-shreds-60-piece-orchestra-90000-fans-rock-rio-video>.

²¹ “Metallica *S&M* 1999 Full Concert.” Youtube video of Metallica’s concert with full orchestra. Uploaded December 15th, 2012. Accessed January 31st, 2019. <https://www.youtube.com/watch?v=BJt1rdFZXIY>.

²² “Dido – Here with Me ft. The Corrs.” Youtube video/audio of the collaboration. Uploaded September 21st, 2013. Accessed January 31st, 2019. <https://www.youtube.com/watch?v=sOkdm2O8Ue0>.

²³ “Piggies (Remastered 2009).” Youtube video/audio of the song. Uploaded June 17th, 2018. Accessed February 6th 2019. <https://www.youtube.com/watch?v=RhY1x8CpWel>.

composed *Hommage a Liege* (1985), a concerto for bandoneon, guitar, and string orchestra.²⁴ Leonard Bernstein's (1918-1990) monolithic work, *Mass* (1971), contained one of the largest and most eclectic instrumentations to date, the theatrical work containing a lead baritone vocalist, a "street choir," a traditional choir, a boys' choir, a stage orchestra, and a pit orchestra, the orchestras containing traditional instrumentation as well as three saxophones, two drum kits, three steel drums, two electric guitars, bass guitar, and two electric keyboards.²⁵ From the dubstep violin music of Lindsey Stirling, to the chiptune inspired work of Zackery Wilson, mixing instrumentations that imply other genres has been used by figures known in the pop and the classical worlds alike.

Though mixing instruments together to create unorthodox ensembles is an effective way to cross musical borders, this is but one method to do so. Figures in both fields have utilized "traditional" instrumentation in their respective genres, but employed distinct techniques, theories, and stylization that directly alludes to the other. For instance, composers, artists, and performers that use a patently

²⁴ Joseph Stevenson, "Astor Piazzolla - *Concerto for Bandoneón, Guitar & String Orchestra* (*"Hommage à Liege"*). Description of the work. Site updated 2019. Accessed February 1st, 2019. <https://www.allmusic.com/composition/concerto-for-bandone%C3%B3n-guitar-string-orchestra-hommage-%C3%A0-liege-mc0002385315>.

²⁵ Boosey.com, "*Mass* (Full Version) (1971)." A webpage listing full instrumentation and a description of the work. Site updated 2019. Accessed February 1st, 2019. <https://www.boosey.com/cr/music/Leonard-Bernstein-Mass-full-version/4084>.

“classical” instrumentation have covered pop/rock songs (as is the case with 2CELLOS,²⁶ in which cellist duo Luka Sulic and Stjepan Hauser cover the likes of AC/DC and Michael Jackson, among others) and have written works that used harmonies and progressions rooted in blues (as in rock pianist Ben Folds’ “Concerto for Piano and Orchestra,” released on his 2015 record *So There*).²⁷ Likewise, creators have used popular instrumentation and employed various techniques to display classical influences, as in the work of neoclassical metal guitarists like Yngwie Malmsteen,²⁸ who eschewed blues roots and took on classical traits, most notably those of Paganini (1782-1840). Composer Rhys Catham (b. 1952) has often fused minimalism with punk and progressive rock by creating long, extended works for drums, bass, and an army of electric guitars, as in *An Angel Moves Too Fast to See* (2003).²⁹

²⁶ 2cellos.com, “Biography.” A webpage about the cellist duo. Accessed February 1st, 2019. <http://www.2cellos.com/biography/>.

²⁷ Benfolds.com, “*Concerto for Piano and Orchestra*.” A webpage describing the work. Site updated 2019. Accessed February 1st, 2019. <https://www.benfolds.com/music-ed>.

²⁸ Classicfm.com, “Legendary Rock Guitarist Cites Paganini, Bach as Influences.” Online article on Yngwie Malmsteen’s influences. Accessed February 1st, 2019. <https://www.classicfm.com/composers/paganini/news/yingwie-malmsteen-paganini-bach-vivaldi/>.

²⁹ Rhyschatham.com, “Rhys Chatham.” The homepage of the composer’s own website. Accessed February 1st, 2019. <http://www.rhyschatham.com/home/>.

Another way that composers and artists fuse genres is through exploring structure and song form. Progressive rock acts often do not follow the standard “[Intro], Verse, Chorus, Verse, Chorus, Bridge, Chorus” pop/rock song structure. Queen, for instance, used a completely different form altogether in their infamous hit “Bohemian Rhapsody.” Aiming for a pseudo-operatic flair, the form is modeled after Joseph Campbell’s “Hero’s Journey,” a popular structure for story-telling.³⁰

Stylistic juxtaposition can also be used through the use of form, as in Claude Bolling’s (b. 1930) “Baroque and Blue,” the first movement in his *Suite for Flute and Jazz Piano Trio* (1975),³¹ in which sections feature alternating emphasis on the “Baroque flute” and jazz trio before playing simultaneously. Another example is The Los Angeles Guitar Quartet’s composition/arrangement “Pachelbel’s ‘Loose’ Canon,” in which Pachelbel’s *Canon in D* is manipulated into a theme and variation. Each variation “presents... a number of unexpected musical styles: reggae, salsa, bluegrass, jazz, flamenco, disco, and even punk.”³²

³⁰ Andything, “Notes on Notes: An In-Depth Analysis of ‘Bohemian Rhapsody.’” Accessed February 1st, 2019. <https://andything.wordpress.com/2012/07/01/notes-on-notes-an-in-depth-analysis-of-bohemian-rhapsody/>.

³¹ “Claude Bolling – ‘Baroque and Blue.’” Youtube audio/video of the piece. Uploaded September 24th, 2011. Accessed February 1st, 2019. https://www.youtube.com/watch?v=w-_QOICJUek.

³² Melbay.com, “LAGQ: ‘Pachelbel’s Loose Canon’ (Book + Online PDF Supplement).” Online store with a description of the collaborative arrangement. Accessed February 1st, 2019. <https://www.melbay.com/Products/21756M/lagq-pachelbels-loose-canon.aspx>.

Composer/saxophonist John Zorn takes the segmentation of form and rapid apposition of style to another level in his piece, “Speed Freaks,” in which every measure is played in a different style for the entire duration of the piece – all 55 seconds. Henry Brant’s *Meteor Farm* is a multi-movement work scored for “two sopranos, two choruses..., saxophones or flutes, orchestra, a section of ‘Wall Brass,’ two groups of percussion, steel drums, jazz band, Javanese Gamelan, West African drummers, and a South Indian Classical Trio.”³³ This piece not only juxtaposes the various ensembles and styles from movement to movement, but layers the elements on top of one another, displaying contrast vertically in time and not just horizontally across time.

Composers and artists have also fused stylistic components by the means of incorporating references into their works. Methods used for referencing include quotation, collage, parody, paraphrase, covers, quodlibet/mashup, and, most recently, sampling.³⁴ Many of these methods have existed for centuries, and though composers since the 1950’s have certainly continued to use devices of old, they have also sought to utilize these techniques in new ways. Charles Ives

³³ Dave Lewis, “Henry Brant - *The Henry Brant Collection, Vol. 4: Meteor Farm*” AllMusic review, describing the work and its instrumentation. Accessed February 1st, 2018. <https://www.allmusic.com/album/the-henry-brant-collection-vol-4-meteor-farm-mw0001588269>.

³⁴ James Peter Burkholder, *Charles Ives and His World* (NJ: Princeton University Press, 1996), 80-81.

(1874-1954) was known for his rich and varied use of quotation, but it was Luciano Berio's (1925-2003) *Sinfonia* (1969) that was considered one of the very first postmodernist works.³⁵ This piece, written for orchestra and eight amplified voices, is an example of musical collage,³⁶ utilizing extensive quotation and stylistic variety, creating a "kaleidoscope of textual and musical references, allusions, quotations, organized in multiple and interconnected layers,"³⁷ quoting everything from Beethoven to Stockhausen, from Mahler to Stravinsky.³⁸

Musical artists in the popular realm of music have been covering songs from one another well before the turn of the twentieth century. The interest here, however, lies in when artists take a song and drastically alter the style, essentially transferring the work from one genre into the repertoire of another. Additionally, some artists have established a connection to the past by covering well-known pieces from established classical composer giants, such as Bach,

³⁵ Newworldencyclopedia.com, "Luciano Berio." Webpage on the composer and his works. Accessed February 1st, 2019. http://www.newworldencyclopedia.org/entry/Luciano_Berio.

³⁶ Catherine Losada, "The Process of Modulation in Musical Collage." *Music Analysis*, Vol. 27, No. 2/3 (July-October 2008): 295. Accessed April 4th, 2019. <https://www.jstor.org/stable/40606820>.

³⁷ Roig-Francoli, *Understanding Post-Tonal Music*, 309.

³⁸ Tom Service, "Symphony Guide: Luciano Berio's *Sinfonia*." *TheGuardian.com*. Site updated 2019. Accessed February 1st, 2019. <https://www.theguardian.com/music/tomserviceblog/2013/nov/05/symphony-guide-berio-sinfonia-tom-service>.

Beethoven, Mozart, etc. An example of this is neoclassical metal guitarist Dan Mumm's popular adaptation of the *Moonlight Sonata*, movement III by Beethoven (1770-1827) for a standard rock ensemble. Jazz/classical pianist/composer Uri Caine (b. 1956) and his ensemble revealed their own take on Mahler compositions in a concert in 2014, *Mahler Reimagined*, presented at the Ojai Music Festival; here the Uri Caine Ensemble "re-contextualiz[ed these works] in a jazz-combo setting mixing through-composition and improvisation."³⁹

A "mashup" is the combination of two or more songs by the means of incorporating the harmony of one and the melody of another, while reconciling the keys and tempos. Mashups have grown extremely popular in the internet age, but the concept has existed centuries before the world wide web, in the form of quodlibet, a technique dating back at least to the Renaissance. Quodlibet was used by a variety of composers who engaged in polyphonic writing, as this technique could employ many existing melodies into countermelodies all within one piece.⁴⁰ A modern-day mashup combining classical and pop comes from The Piano Guys, who came out with "I Want You Bach" (2015), combining

³⁹ NewSounds.com, "Listen: Pianist and Jazz Luminary Uri Caine Reimagines Mahler." *Newsounds.com*. Site updated 2017. Accessed February 1st, 2019. <https://www.newsounds.org/story/listen-uri-caine-offers-reimagines-mahler/>.

⁴⁰ Neely, "The Music Theory of Mashups."

Jackson 5's hit "I Want You Back" (1969) with a variety of themes by J.S. Bach (1685-1750).⁴¹

With the innovation of recording technology came the means to sample recorded audio, which has inevitably led to incorporating sounds and sections of previously released songs into fresh works. Many mashups come from the use of sampled sections, but even smaller bits of audio are often sampled, as is the case with the infamous "Amen break," an improvisatory drum break by drummer GC Coleman of The Winstons. This piece of audio, only a few seconds long, has become the most frequently sampled drum loop ever in popular music.⁴² Likewise, classical recordings have been sampled and incorporated into popular music, as seen in Nas' use of Beethoven's *Fur Elise* in his track "I Can" (2002),⁴³ or Busdriver's use of Bach's *Badinerie in B Minor* in his track "Imaginary Places" (2002).⁴⁴ This idea works in reverse as well, with the music of notable hip-hop

⁴¹ Olivia Waxman, "Here's the Bach-Jackson 5 Mashup You Never Knew You Needed." *Time.com*. Site updated 2019. Accessed April 1st, 2019. <http://time.com/3747792/i-want-you-back-jackson5-back-bach-piano-guys-mashup/>.

⁴² Ellen Otzen, "Six Seconds That Shaped 1,500 Songs." *BBC.com*. Site updated 2019. Accessed April 1st, 2019. <https://www.bbc.com/news/magazine-32087287>.

⁴³ "I Can." Youtube audio/video of Nas' "I Can." Uploaded September 15th, 2015. Accessed February 1st, 2019. https://www.youtube.com/watch?v=AHfrY4FfD8&fbclid=IwAR28xJYjB6xl4a0JNgf5OAJslWSUPf_Zyv6M28aR0heRGmt1mmX82zc034.

artists turning up in the concert hall. One example of this is Miguel Atwood-Ferguson's 2009 concert 'Suite for Ma Dukes' in tribute to hip-hop artist and producer J Dilla, in which the artist's music is set in a "contemporary chamber music style."⁴⁵ Though copyright and licensing can be a tricky road to navigate, artists continue to use samples in their works, as the use of such samples can either intentionally allude to other artists' works, or can be included simply as a means to achieve a specific sound. While modern sampling culture is a profoundly interesting topic worthy of investigating, it is outside the main focus of this thesis.

As evidenced by the information above, there have been many figures, known for their stance in the "popular" realm of music, who have either explored classical music directly or incorporated its influences into their own music. Other artists not mentioned previously from this category include Laurie Anderson, Jacob Collier, Paul Simon, Jonny Greenwood, and Frank Zappa, among others. Composers known mostly for their work in the "classical" realm who have delved into the incorporation of popular genres in their music include Bryce Dessner,

⁴⁴ "Busdriver – Imaginary Places." Youtube audio/video of the song. Uploaded March 23rd, 2013. Accessed February 1st, 2019. https://www.youtube.com/watch?v=JEHc4u-1QIk&fbclid=IwAR0kbu9TFwjCWU4vF4W2eJTeBHAAImpHW5EL_XjnHt0vqJvD8eVN-gKvb9Y.

⁴⁵ StonesThrow.com, "Suite for Ma Dukes." *StonesThrow.com*. Online article on the tribute to J Dilla. Accessed February 1st, 2019. <https://www.stonethrow.com/news/2009/02/suite-for-ma-dukes>.

Nico Muhly, Gunther Schuller, David Lang, Matthew Hindson, and the list goes on. Whether these figures recognize the boundaries but deliberately cross them, or simply deny that these borderlines even exist, the result of their practice is the same: music is created – music that is rich, varied, and constantly changes the way margins are defined.

Eclectic Music & Analysis:

The remainder of this document will be dedicated to my own hybrid works. Each chapter starts with a score of each track on the supplied recording. A note must be made here: the scores only provide visual representation of the parts played by the main instruments, NOT any production work, though production is discussed in analysis. In addition, some parts may vary from the recording, especially if there is an improvisatory nature to the part. For clarity, the reader should note that though the tracks have a particular order on the album, the pieces were written and completed chronologically in the following order: “Omega Machina,” “THRASH!!!,” “Southernscapes,” “Miles of Glass,” “Debussy on the Dance Floor,” “Letters from a Vagabond,” and “Kyrie.” Following each score will be an analysis of the ways in which styles were combined, in addition to an investigation of other elements of interest, especially those that unify the album as a whole. These analyses will include figures for visual portrayal of the points illustrated. References will be made to popular artists, classical composers, and characters who stand between the two.

CHAPTER 2: "SOUTHERNSCAPES"

17

mf

mp

mf

mp

mf

mp

mf

20

Pop Pizz. Section

f

f

f

f

pizz.

f

24

pizz.

f

27

mp
pizz.
mf

mp

mp

mp

31 Crooked Fiddle Tune

mf

mf

mf

mf

34

arco
mf

37

f

40 Is That Zelda Over There?

mp

mf

mp

mp

43

mf

arco

jete

mf

arco

mf

47

47

48

49

jete 3 3 3

mf

50

Progressive Climactic Section

50

51

f *f* *f* *mf* *f*

52

52

53

f *mf*

26

63

63

67

67

mf *f*

72

72

mf *mp*

Analysis of “Southernscapes”

The idea behind “Southernscapes” was to combine three types of music: folk music (including bluegrass and “crooked” fiddle tunes), contemporary chamber string music, and soundscape. The instrumentation chosen to mix these genres was string quartet and classical guitar. The violin references both classical and fiddle music. Adding the guitar to an otherwise traditional ensemble was an excellent way to provide reference to folk genres and create the percussive drive often found in that music.

Select places in the track feature soundscape production, that is, production using field recordings of atmospheric sounds evocative of a specific type of place. In this case, the goal was to place the listener in the tranquility of a deserted beach through ambient ocean sounds, complete with roaring ocean waves and seagull calls. I used soundscape textures in the introduction, the “Pop Pizz. Section,” and the very end of the track.

In the “Banjo Rolls + Samuel Barber” section, a banjo roll figure in the guitar is set against dissonant chords in the strings. The banjo figure, commonplace in bluegrass, features hammer-on techniques and droning open strings, as is shown in **Figure 1**. This figure is repeated twice before transforming into a complete melody upon the third repetition. The strings support this line with colorful added-note chords, most notably chords containing either an added 4th

(as in the G#m4 in m. 13), or #4th, (as in the first full chord played by the strings, the E(#4)/B in m. 11), and an occasional added 9th (as in the Em9 in m. 15), all notated in **Figure 2**. The section's quirky title comes from the idea of having the lush and emotive string sonorities of Barber's *Adagio for Strings* paired against a banjo-like melody.

Figure 1: Banjo Roll



Figure 2: Added-Note Chords in the Strings

Added 4 th	Added #4 th	Added 9 th
G#m4	E(#4)/B	Em9

As with other tracks, this track fuses two main genres while also incorporating trace amounts of others. An example of this used for “Southernscapes” is the “Pop Pizz. Section.” After seeing Youtuber Corti-Tet’s string quartet cover of Carly Rae Jepsen’s 2012 hit “Call Me Maybe,” I really wanted to use a similar idea to the arrangement’s introduction.⁴⁶ Here, violin I and the viola feature a syncopated pizzicato figure. Though I loved the core of this idea, with all of its “catchy” pop charisma, I wanted to make it even more syncopated and complex. To achieve this, all of the instruments became involved in a collective groove that switches meter regularly, as shown in **Figure 3**.

Figure 3: “Pop Pizz. Section” Excerpt



⁴⁶ Corti-Tet, “Call Me Maybe Cover (String Quartet) (Sheet Music).” Cover of the Carly Rae Jepsen song. Uploaded June 8th, 2012. Accessed February 1st, 2019. <https://www.youtube.com/watch?v=V80URW8-2n0>.

The metric change found throughout the piece lends itself to blending classical and folk music even further. A particular branch of folk music, old time, was often characterized by fiddle music, with roots stemming from Scotch-Irish jigs, reels, and the like. Some of this repertoire was known to have a “crooked” nature. A “crooked fiddle tune” was uneven either because part of a measure had added or subtracted beats, where something would normally be in 4/4, it would be in 5/4 or 3/4, etc., or because the phrasing was irregular, having phrase groups other than 4 or 8 bars.⁴⁷ Hence, mm. 32-39 are specifically labeled as a “Crooked Fiddle Tune,” as the bars alternate 4/4 and 3/4, as seen in **Figure 4**. Both violins end up playing a sixteenth-note figure akin to that found in many fiddle tunes, while the cello plays a traditional bassline that alternates the root and 5th of each chord (also shown in **Figure 4**). This is a staple of old time, bluegrass, and country alike, though this type of figure is usually performed on a bass.

⁴⁷ FiddlingAround.co.uk, “Crooked Tunes.” Online article on asymmetrical fiddle songs. Accessed February 1st, 2019. <http://www.fiddlingaround.co.uk/crooked%20tunes.html>.

Figure 4: “Crooked Fiddle Tune” Section Excerpt

The musical score for the "Crooked Fiddle Tune" Section Excerpt is presented in five staves. The first staff, labeled "fiddle figure", shows a melodic line in 4/4 time. The second staff, labeled "arco", features a rapid eighth-note pattern with a mezzo-forte (*mf*) dynamic. The third staff, labeled "Root-fifth bass line", provides a harmonic foundation. The fourth and fifth staves are circled in blue, highlighting a specific rhythmic motif. The score is divided into three measures by bar lines.

Akin to the “Pop Pizz. Section,” the “Progressive Climactic Section” displays yet another stylistic flavor that is not of classical, folk, or soundscape origin. The primary driving force in this section is the guitar. The technique the guitarist performs in mm. 51-54 is known as a *rasgueado*, a technique of the flamenco style in which the guitarist uses his/her right-hand fingers and nails to generate a very fast, very percussive rhythmic attack. The principal 9/8 rhythmic pattern was generated from an additive process, tacking on an additional eighth note to the end of a sixteenth note triplet three times, as shown in **Figure 5**. This pattern repeats every bar until the 4/4 meter returns. This rhythm is a motif that returns later in the album, and will be referred to as the ‘triplet’ motif. Though mm. 51-54 is the area in which this motif is at the forefront of the mix, it was

already hidden in the contrapuntal texture of the section preceding it, first appearing in the viola starting in m. 44, then imitated in violin II beginning in m. 48. The ‘triplet’ motif is shown in the guitar, viola, and violin II in **Figure 5**.

Figure 5: ‘Triplet’ Motif

Guitar

Tuplet + 1 Tuplet + 2 Tuplet + 3

Viola

Violin II

Because this entire collection of pieces is meant to be a concept album,⁴⁸ many hidden motifs and motivic fragments have been woven into each track.⁴⁹ This creates a sense of a cohesive whole, and provides musical drama through foreshadowing tracks to come or, inversely, through callbacks to previous tracks on the record. The 'triplet' motif is one example of this. Another even more prominent example is the 'Kyrie' motif, which appears throughout the album, foreshadowing the main theme of the last track (entitled "Kyrie"). The motif, in this case, appears in violin I at the beginning of the first section (mm. 2-5) and the beginning of the last section (mm. 61-66), though the reintroduction of this theme is rhythmically and tonally manipulated into variation. Both versions are provided in **Figure 6**.

⁴⁸ TvTropes.com, "Concept Album." Webpage on the definition of the concept album. Accessed March 28th, 2019. <https://tvtropes.org/pmwiki/pmwiki.php/Main/ConceptAlbum>.

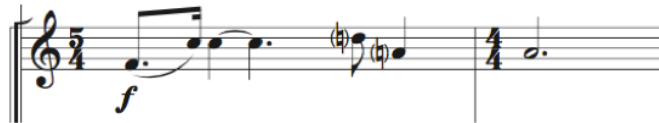
⁴⁹ A concept album is an album built around some particular theme or themes, as with The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* and Nine Inch Nails' *The Downward Spiral*, two of my own biggest album influences.

Figure 6: ‘Kyrie’ Motif & Variation

First Appearance:

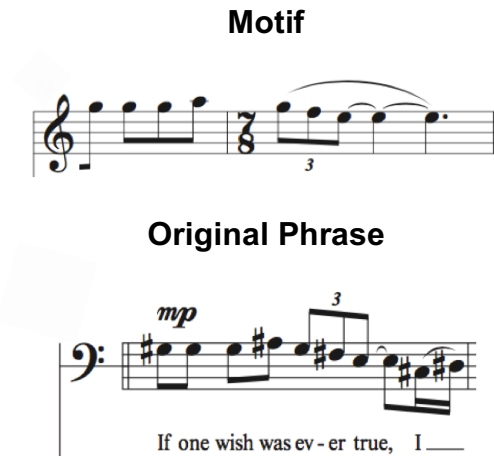


Appearance in the Last Section:



One more motivic fragment appears at the very end of the piece in the guitar's concluding melodic figure (from beat 5 of m. 73 to the end of m. 74), just before its closing Fmaj7(#4) chord. This will be referred to as the 'one wish' motif, as it foreshadows one of the main themes from the sixth track on the album, "Letters from a Vagabond." In "Letters from a Vagabond," this melody appears along with the baritone singer's first lyrics, "If one wish was ever true..." The 'one wish' motivic fragment is shown in **Figure 7** alongside the phrase from the original track.

Figure 7: ‘One Wish’ Motif & Original Phrase



A few other means have been taken to help unify the album's content. One method was through the particular use of panning in the production of the recording. Anytime there are instruments grouped in fours, one instrument will be panned hard left in the stereo image, one hard right, one 25-30% left, and one 25-30% right. In fact, this panning occurs on six of the seven tracks on the album. For "Southernscapes," violin I is panned hard left and violin II is panned hard right, while the cello and viola (the only two virtual instruments) are each panned between one of the violins and the center-panned guitar. For this track, the panning helps accomplish two things: 1) that the virtual instruments are well-blended in the mix, to help "trick" the listener into believing they are as real as the guitar and violins, and 2) to help create a stereo effect anytime there are imitative

lines between the violins (such as mm. 40-47), and to have each instrument's entrance "appear" in a different place in the stereo image in spots that stack chord tones one at a time (such as mm. 8-11, or mm. 18-19).

In summary, there are several ways in which "Southernscapes" combines genres, most notably folk/bluegrass, chamber string music, and soundscape. From banjo-like lines on the guitar, to "crooked" fiddle figures on the violins, the piece alludes to folk styles, all the while using the sophisticated harmonies and rhythmic syncopation prototypical of contemporary classical music. This, coupled with atmospheric field recordings of beaches and Spanish guitar techniques, makes the track a fairly eclectic mix of crossbred music. In addition to combining genres, an examination was made regarding motifs and production qualities that help to add interest to the work and, more importantly, help it feel unified as a piece of a larger whole.

CHAPTER 3: “DEBUSSY ON THE DANCE FLOOR”

Debussy on the Dance Floor

(Track 02)

Intro:
It's Classical n' Stuff ♩ = 60

Flute
Oboe
Clarinet in B♭
Bassoon
Vibraphone

5

9

Verse:
Where are you,
Claude? ♩ = 90

14

fltz.

pp *p* *mp*

pp *p*

p *mp*

pp *p*

p *mp*

pp *mp*

[illegible]

Prechorus:
Maybe You're at the Club

24

Beatbox hi-hat sound. *accel.*

mp

f Tss Tss Tss Tss Tss Tss Tss Tss

mp

f

ff Beatbox snare sound.

f Ka Ka Ka Ka

Stomp.

pp *mf* *p* *f*

Chorus:
Oh Yeah, You're ♩ = 94
at the Club

Beatbox snare sound.

Beatbox hi-hat sound.

Beatbox snare sound.

Tss Tss Tss Tss Tss Ka Tss Tss Ka Tss Tss Ka Tss Tss Ka Tss

Ka Ka

Keep Stompin'.

simile

fff

Interlude:
Brought to You
by Danny Elfman

♩ = 90

Tss Tss Tss Tss

Tss Ka Tss Tss Ka Tss

ff *mf* *f* *mf*

f *mf*

Cease stomping

39

mp *p* *p* *f*

mp *p* *p* *f*

mp *p* *p* *f*

mp *p* *p* *f*

47

p *mp* *mp* *f* *p*

p *mp* *mp* *f* *p*

p *mp* *mp* *f* *p*

p *mp* *mp* *f* *p*

mp *f* *mf*

Verse:
Your Impressionism
is Impressive, Sir.

54

p *mf* *mp*

mp

Beatbox hi-hat sound.
mp Tss Tss

f *p* *mp*

61

mf *pp*

mf *pp*

p *mp*

mf Tss Tss Tss Ka Tss *p* *mp*

mp *mf*

67

p *p* *mp* *mp*

p *p* *mp* *mp*

mp

Prechorus:
Back to that House
Music Stuff Again

72 *Music Still Again*

mf *f* *ff* *f* *ff*

mf *mf* *f* *ff* *f*

mp *ff*

p *f* Ka Ka

f *simile*

Chorus:
Dance if You Wanna ♩ = 94

76


f Ka Ka *ff* *f* Tss Ka Tss Tss Ka Tss Tss Ka Tss *ff* *f* Tss Ka Tss *ff* *f* Tss Ka Tss *ff*

ff *f* Tss Ka Tss *ff* *f* Tss Ka Tss *ff*

Tss

Keep Stompin'!

ff

Interlude II:
Oops, Did I Steal That?  = 110

Bridge:
Build That Bridge ♩ = 90

44

93

mf

f

f

f

f

accel.

Chorus:
One More Chorus for
Good Measure? ♩ = 95

98

ff

f Tss Ka Tss

f Tss Ka Tss *ff*

fff

ff Start Stompin'.

fff

[illegible]

105

ff *f* Tss Ka Tss *ff* *ff* Tss Ka Tss *f*

f Tss Ka Tss *ff* Tss Ka Tss Tss Ka Tss Tss Ka Tss *ff* *f* Tss Ka Tss Tss Ka Tss

ff *mp*

Outro:
In Other Words, the End ♩ = 60

109

Tss Ka Tss Tss Ka Tss *p* *mp*

mp *p* *p* *mp*

Cease stomping

mp

114

rit. *f* *p* *mf* *f* *p* *mf* *f* *p* *mf* *f* *p*

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Analysis of “Debussy on the Dance Floor”

“Debussy on the Dance Floor” was written with the idea of combining impressionistic elements (mostly those of Claude Debussy) and electronic dance music (EDM), specifically house music.⁵⁰ Like “Southernscapes,” “Debussy on the Dance Floor” features a mostly traditional ensemble of instruments, with one exception. The song’s live instruments include woodwind quartet (flute, oboe, clarinet, and bassoon) and vibraphone (which replaces the expected French horn, the traditional fifth member of a woodwind quintet). Although lending itself well to impressionism, this instrumentation (by itself) does not bridge the intended genres together. This bridge was built by other means.

Though the instrumentation leans decidedly in the direction of classical music, the song exhibits (mostly) pop song form. The typical pop song is structured something along these lines: [Introduction], Verse, [Pre-chorus], Chorus, Verse, [Pre-chorus], Chorus, Bridge, Chorus, [Outro section]. An example of a song that uses this standard structure is “Firework” (2010) by Katy

⁵⁰ Ben Norman, “What is House Music?” *ThoughtCo.com*, (January 2019). Accessed March 29th, 2019. <https://www.thoughtco.com/house-music-basics-1013094>.

Perry.⁵¹ With the exception of two added “interlude” sections (mm. 36-56, and mm. 86-89), the framework for “Debussy on the Dance Floor” is exactly the same.

The form of “Debussy on the Dance Floor” also produces mixed music in another way. The structure fuses the two genres by juxtaposition – every verse (as well as the intro, both interludes, and the outro) is written using primarily an impressionistic style, while every pre-chorus and chorus (as well as the bridge) is written in an EDM style. This contrast from section to section is not unlike Bolling’s “Baroque and Blue” movement, mentioned in Chapter 1.⁵²

There is another genre-crossing element at play in the verses, albeit a less conspicuous one. As with “Southernscapes,” there are smaller bits from other genres assimilated into the work. In this case, I recycled a theme from a piece I wrote prior to this project and used a manipulated version of it in the verses of “Debussy on the Dance Floor.” This theme, henceforth called the ‘Danza theme,’ comes from “Danza de los Soñadores,” a tango duet for viola and cello, written in 2015. The melody of this theme is reworked to fit the stylings of Debussy and his contemporaries (i.e. – to make the melody more “ambiguous,”

⁵¹ “Katy Perry – Firework (Official).” Official Youtube music video for the pop icon’s song. Uploaded October 28th, 2010. Accessed February 2nd, 2019. <https://www.youtube.com/watch?v=QGJuMBdaqlw>.

⁵² Claude Bolling, *Suite for Flute and Piano* (WI: Hal Leonard Publishing Corporation, 1973), 3-17. <https://www.buddydo.com/t3/Mjk1Nzk59c9b.pdf>.

making it fit in with whole tone harmonies, etc.). Unlike the original, the ‘Danza’ theme in “Debussy on the Dance Floor” is orchestrated to be divided amongst the ensemble. Both versions of the melody are provided in **Figure 8**.

Figure 8: ‘Danza’ Theme – Original & Use in “Debussy on the Dance Floor”

‘Danza’ Theme in the Viola for “Danza de los Soñadores” (original),
mm. 6-22



(Figure 8 cont.)

Manipulated 'Danza' Theme as it Appears in Verse 1 (in Clar. & Bsn.),

mm. 11-27

'Danza' theme

Clarinet in Bb

Bassoon

p *mp* *mf* *pp* *pp*

In order to suit the impressionist style, I employed several elements that are characteristic of the genre. In addition to the ambiguous harmony used throughout the intro and verses, the aggregate rhythm of these sections generates an indistinct feel – what meter, or for that matter, what tempo is this section in? The first four measures (shown in **Figure 9**) provide an example of this. Here, the vibes play mostly quarter-note triplets set against the predominantly quarter-note lines in the woodwinds. This in itself makes the vibraphone sound as if it is playing in its own tempo, but the fact that the pace is so leisurely, coupled with an uncommon meter that is obfuscated by the staggered woodwind entrances, makes the feel ever more nebulous. This ambiguity of pulse can also be found in what shall be referred to as the ‘stacked triplet’ theme, found in **Figure 10**. This theme is presented by the whole ensemble in planing quartal harmony. This type of harmony is typical of impressionism, but it is, moreover, another element of unity throughout the album, as will later become evident.

Figure 9: “Debussy on the Dance Floor” mm. 1-4

Intro:
It's Classical n' Stuff ♩ = 60

Flute

Oboe

Clarinet in Bb

Bassoon

Vibraphone

Figure 10: ‘Stacked Triplet’ Theme

Flute

Oboe

Clarinet in Bb

Bassoon

Vibraphone

Perhaps the most direct allusion to impressionism, and to Debussy himself, is the quote from Debussy's well-known piece, *Prélude à l'après-midi d'un faune* (1876). The reference to this work appears in the second interlude, in mm. 86-87. Note that this chromatic melody is played by the flute both in Debussy's work and in my own. The original theme and the 'faun' quote are shown in **Figure 11**.

Figure 11: 'Faun' Quote – The Original & the Reference

Original:



The Reference:



I tried to be as faithful to the pop and EDM components as I was to the impressionistic traits. For example, the melodies in the pre-chorus and chorus sections (carried by the clarinet) were engineered to be as catchy as possible, with repetitious, diatonic phrases that often simply arpeggiate the outline of a chord. This ‘EDM’ theme is shown in **Figure 12**. This theme is accompanied by a cyclic chord progression of primarily four chords (i-bVII-v-bVI). A simple, repeating progression, often based around four or five chords, is quite common in popular music. The woodwind players create additional interest by alternating traditional playing and beatboxing. This beatbox pattern, consisting of a “snare” on beats 2 and 4, and a “hi-hat” on all of the upbeats, is tossed around the ensemble (mainly between the flute and oboe) while the vibraphonist stomps in the classic quarter-note “four to the floor” fashion that is characteristic of house music.

Figure 12: ‘EDM’ Theme



Fragments of the ‘EDM’ theme hide in other places within the work. Other fragments of this theme can be seen in the ‘stacked triplet’ theme (**Figure 10**). The ‘stacked triplet’ theme is, in fact, derived directly from the first measure of the ‘EDM’ theme, starting in the pre-chorus. Additionally, the ‘faun’ quote referenced in **Figure 11** segues into the ‘EDM’ theme in m. 88. **Figure 13** compares incipits of three themes that share this motif.

Figure 13: Reference for ‘EDM’ Theme

‘EDM’ Motif:



‘Stacked Triplet’ Theme:



‘Faun’ Quote Segue to ‘EDM’ Motif:



Three themes from other tracks appear in this song as well. Like “Southernscapes,” the ‘Kyrie’ motif makes an appearance, foreshadowing the last track of the album. This motif recurs in “Debussy on the Dance Floor” even more than in “Southernscapes.” As shown in **Figure 14**, the motif appears in the clarinet & oboe lines in the intro, and in the countermelody (often harmonized in 4ths) of the vibes at every chorus. The ‘triplet’ motif found in “Southernscapes” can also be uncovered in the texture of verse 1 in mm. 20 and 21, as shown in **Figure 15**. Lastly, a new theme emerges, foretelling a theme to be revealed in “Omega Machina,” the album’s fifth track. The first emergence of the ‘Omega bridge’ theme is in the first four bars of the vibes part. The theme presented here is rhythmically set apart from the rest of the ensemble, harmonized in 4ths. The first appearance of this theme is presented alongside the theme from the original track in **Figure 16**. This theme will receive a more in-depth examination in the chapter on “Omega Machina.”

Figure 14: Recurrence of 'Kyrie' Motif in "Debussy on the Dance Floor"

Appearance in Clarinet & Oboe (Intro)

This musical score snippet shows the introduction of the 'Kyrie' motif. The Oboe part (top staff) begins with a whole rest, followed by a melodic line starting on a half note G4, moving to A4, B4, and then a quarter note A4. The Clarinet in Bb part (bottom staff) starts with a half note G3, followed by a half note A3, and then a quarter note B3. Both parts are marked with a piano (*p*) dynamic. The motif is highlighted with a blue box. The text 'Kyrie' motif is written above the Oboe staff. The dynamics *mp* and *mf* are indicated for the subsequent measures.

Appearance in Vibraphone (Chorus 2)

This musical score snippet shows the appearance of the motif in the Vibraphone. The staff features a series of chords: a triad of G4, A4, and B4, followed by a dyad of G4 and A4, and then a triad of G4, A4, and B4. The first chord is marked with a fortissimo (*fff*) dynamic. The text 'Harmonized in 4ths' is written below the staff, indicating the interval between the notes.

Figure 15: 'Triplet' Motif Appearance (mm. 20-21)

This musical score snippet shows the appearance of the 'Triplet' motif across three staves. The top staff (treble clef) features a triplet of eighth notes (G4, A4, B4) marked with a piano (*p*) dynamic, followed by a triplet of eighth notes (G4, A4, B4) marked with a mezzo-forte (*mf*) dynamic. The middle staff (treble clef) features a triplet of eighth notes (G4, A4, B4) marked with a piano (*p*) dynamic, followed by a triplet of eighth notes (G4, A4, B4) marked with a mezzo-forte (*mf*) dynamic. The bottom staff (treble clef) features a triplet of eighth notes (G4, A4, B4) marked with a piano (*p*) dynamic. The text 'Tuplet + 1' is written above the first triplet in the top staff, 'Tuplet + 3' is written above the second triplet in the top staff, and 'Tuplet + 2' is written below the first triplet in the bottom staff. The dynamics *pp*, *mp*, and *mf* are indicated for the subsequent measures.

Figure 16: ‘Omega Bridge’ Theme Original & First Appearance

First Appearance (in “Debussy on the Dance Floor”)



Original (from “Omega Machina”)



The last subject of interest for “Debussy on the Dance Floor” is the production work. My co-producer, Michael Dean, and I tried to produce this song as much like an EDM song as possible without losing the essential characteristics the woodwinds bring to the table. In order to make the piece cohesive across the impressionist and EDM styles, we used electronic components sporadically across the track. This smoothes the entrances of the EDM pre-choruses and choruses. We ran white noise through guitar amp simulation effects in the verses to create a washy wind sound. I realized this washy effect to a greater extent in the vibraphone’s panning, which “swam” from

side to side in the mix. Dean used filtered synth pads, which he sidechained in the choruses and pre-choruses to get the “pumping” effect characteristic of EDM. He also utilized sampled kick drums and claps to help reinforce the rhythm in these spots, while doubling the woodwind lines with synths to give their sound more girth. In the second and third pre-choruses/choruses, I added staccato synth plucks to give the track some embellishment. This is typical of house music.⁵³ Dean used intricate programmed drums in the last chorus, programmed to double-time feel, as is specific to drum n’ bass music, another form of EDM. As in “Southernscapes,” hard panning is used – flute hard left, clarinet roughly 30% left, bassoon roughly 30% right, and oboe hard right.

There are numerous ways in which “Debussy on the Dance Floor” melds genres, particularly electronic dance music and impressionism. From flowing whole tone harmonies to direct quotations from Debussy himself, the work refers to the impressionist style, all the while using electronic elements – sampled claps, kicks, sidechained pads, and plucks – characteristic of EDM. This, coupled with quotations from a tango piece, makes the track a diverse mix of music. In addition to merging styles, an investigation was made concerning the motifs and production techniques used to unify this work with the rest of the album.

⁵³ “Vitas – The 7th Element.” Official Youtube music video for the song. This is an example of house music. Uploaded August 27th, 2018. Accessed February 7th, 2019. <https://www.youtube.com/watch?v=989-7xsRLR4>.

CHAPTER 4: “MILES OF GLASS”

Miles of Glass

(Track 03)

Intro. Swing! ♩ = 100

Trumpet in Bb
Alto Sax
Tenor Sax
Baritone Sax
Piano
Drum Set
Double Bass

A Latin (straight 8ths)

Bb Tpt.
A. Sax.
T. Sax.
B. Sax.
Pno.
D. S.
D. B.

a poco accel.

Bb Tpt.
Pno.
D. S.
D. B.

25

Pno. *mp*

D. S. *mp* Slightly bigger fill. Fill and build up.

D.B. *mp*

26

B♭ Tpt. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Pno. *mf* Gm9

D. S. *mf* To sticks. cross-stick groove. simile

D.B. *mf* Gm9

27

B♭ Tpt. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Pno.

D. S.

D.B.

11

B♭ Tpt. *f* *mp*

A. Sax. *f* *mp*

T. Sax. *f* *mp*

B. Sax. *f* *mp*

Pno. *f* *mf*

D. S. *f* Fill.

D.B. *f* *mf*

Chords: E♭maj7, Gm9, Dm7(b9), G7

C

B♭ Tpt. *mp*

Pno. *mp*

D. S. Fill.

D.B. *mp*

Chords: C♯m7, G♯1(b9), Fm9, A♯maj7(b9), B♭9, E♭maj7, B9, E♭maj7

14

B♭ Tpt. *mf* *f*

A. Sax. *mf* *f*

Pno. *mf*

D. S. *mf* Fill.

D.B. *mf*

Chords: C♯m9, F9, Dm, G9, F9, B9, C♯m9

41

B♭ Tpt.

A. Sax.

T. Sax.

B. Sax.

Pno.

D. S.

D.B.

Bm9 Bm9 Eb13 Abmaj7 Gm9 C9sus Fm9

f *ff*

42

Swing! ♩ = ♩[♩]

[D]

B♭ Tpt.

A. Sax.

T. Sax.

B. Sax.

Pno.

D. S.

D.B.

Bb7 Ebmaj7 Cm9 Ebmaj7 Cm9 Ebmaj7 Cm9

mf *dim.* *mf* *dim.*

Swing pattern w/ brushes. (Start as if on beat 1 of 4/4.)

49

[E] ♩ = ♩[♩] = 134

Drum solo.

B♭ Tpt.

Pno.

D. S.

D.B.

Bmaj7

p *ppp* *cresc.* *pp* *cresc.* *p* *cresc.*

1st x only

Solo. Simple.

67

B♭ Tpt. *mp* *cresc.* *mf* *cresc.*

A. Sax. *p* *cresc.* *mf* *cresc.*

T. Sax. *mp* *cresc.*

Pno. *mp* *cresc.* *mf* *cresc.*

D. S. *mp* *cresc.* *mf* *cresc.*

72

B♭ Tpt. *f* *cresc.* *cresc.*

A. Sax. *f* *cresc.* *cresc.*

T. Sax. *f* *cresc.* *cresc.*

B. Sax. *mf* *cresc.* *f* *cresc.*

Pno. *f* *cresc.* *cresc.*

D. S. *f* *cresc.* *cresc.*

D.B. *mf* *cresc.* *simile*

76

B♭ Tpt. *ff* *cresc.*

A. Sax. *ff* *cresc.*

T. Sax. *ff* *cresc.*

B. Sax. *ff* *cresc.*

Pno. *ff* *cresc.*

D. S. *ff* *cresc.* *Complex.*

D.B. *ff* *simile* *cresc.* *simile*

Reflect key change in solo.

80

B♭ Tpt. *ff* *p* *mf* *f*

A. Sax. *ff* *p* *mf* *f*

T. Sax. *ff* *p* *mf* *f*

B. Sax. *ff* *p* *mf* *f*

Pno. *ff* *mp* *mf* *f*

D. S. *ff* *Swing comp. on 2nd x.* *Basic swing comp.* *f*

D.B. *ff* *simile* *f*

85

B♭ Tpt. *mp* *f* *ff*

A. Sax. *mp* *f* *ff*

T. Sax. *mp* *f* *ff*

B. Sax. *mp* *f* *ff*

Pno. *mp* *f* *ff*

D. S. *ff* *Swing comp.*

D.B. *ff*

90

B♭ Tpt. *p cresc.* *ff*

A. Sax. *p cresc.* *ff*

T. Sax. *p cresc.* *ff*

B. Sax. *p cresc.* *ff*

Pno. *mp cresc.* *ff*

D. S. *fp cresc.* *ff* *fp* *Full*

D.B. *p cresc.* *ff*

Tenor sax solo.
 $\text{♩} = \text{♩} = 67$
Latin (straight 8ths)
 All backgrounds for solos played 2nd x only.

G

B♭ Tpt. *mp*
 All backgrounds for solos played 2nd x only.

A. Sax. *mp*
 Solo.
 G m9

T. Sax. *f*
 All backgrounds for solos played 2nd x only.

B. Sax. *mp*
 F m9

Pno. *mf*
 1st x only.

D. S. cross-stick groove
mf
 F m9

D.B. *mf*

B♭ Tpt. *mp*

A. Sax. *mp*

T. Sax.

B. Sax. *mp*

Pno.

D. S.

D.B. *simile*

B♭ Tpt. *mp*

A. Sax. *p*

T. Sax.

B. Sax. *p*

Pno.

D. S. 1. Fill 2.

D.B. 1. 2.

Piano solo.
Swing! ♩ = ♩♩ = ♩♩♩ = ♩♩♩♩

107 $\text{♩} = \text{♩} = 134$

B. Tpt. *p* *pp*

A. Sx. *p* *pp*

T. Sx. *p* *pp*

B. Sx. *p* *pp*

Pno. *mf*

D. S. Basic swing comp. 2nd x only 1 Fill

D.B. *mp* *simile*

All backgrounds for solos played 2nd x only

Solo F Dorian

Bass solo.
 $\text{♩} = \text{♩} = 89$

113

B. Tpt. *pp*

A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

Pno. *p* F Mixolydian

D. S. *p*

D.B. *mf* F Mixolydian

122 $\text{♩} = \text{♩} = 178$

B. Tpt. 1 2

A. Sx. *ppp* 1 2

T. Sx. *ppp* 1 2

B. Sx. 1 2

Pno. 1 2

D. S. 1 Small fill. 2 Fill and build up. *f*

D.B. 1 (Finish out solo.) 2

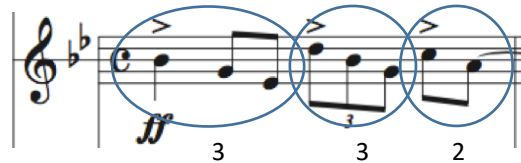
Analysis of “Miles of Glass”

“Miles of Glass” was based on the idea of combining predominantly minimalist elements with various forms of jazz, hence the title “Miles,” as in Miles Davis (1926-1991), and “Glass,” as in Philip Glass (b. 1937), two principal artists in their respective fields. There is really no particular instrumentation or ensemble specific to minimalism (although Glass was prone to using the saxophone in various works). Consequently, this piece features a small jazz ensemble, consisting of a rhythm section (piano, bass, and drums) and a horn section (Bb trumpet, alto sax, tenor sax, and baritone sax). Incidentally, this is the largest ensemble used on the album, and is the only piece that uses all live instruments, without any virtual studio technology (VST) instruments, samples, or synths.

The overarching theme of this piece is created through a motif located in m. 2 in the horn section and piano, all harmonized in stacked 4ths. This motif, which appears throughout the work in various manipulations, is actually an adaptation from a principle motif in “THRASH!!!”, the next track on the record. The motif (henceforth labeled the ‘Eye’ motif, for reasons that will become clear in the next chapter) proposed here is shown alongside the original motif from “THRASH!!!” in **Figure 17**. The motif as it is presented in “Miles of Glass” was derived from the accented beat groupings of 3, 3, and 2, along with the general melodic contour more than directly from specific rhythms and pitches.

Figure 17: The ‘Eye’ Motif – Appearance in “Miles of Glass” & Original Presentation in “THRASH!!!”

“Miles of Glass,” piano, measure 2:



“THRASH!!!”, tenor sax, measure 35:



This motif is expounded upon in mm. 2-9. Here, the main theme is created through an additive process, repeating a portion of the motif's idea to elongate the line by one or more beats upon each repetition of the motif. This additive process is a device often used in minimalism to develop a musical line. An example of this type of process-based composition is *Music in Fifths* by Philip Glass, in which “an initial scalar figure of eight notes... performed in parallel fifths is repeated and progressively expanded until it becomes a figure of 200 notes.”⁵⁴

⁵⁴ Roig-Francoli. *Understanding Post-Tonal Music*, 322.

The 'Eye' motif can also be observed in the layered ostinatos in all of the instruments at section E, again, developed through an additive process (which can be seen the most in the piano). In addition to this additive process, another way in which the motive is developed is by rearranging and/or repeating pieces of the motif. I used this effect in all of the horn parts of this section. The use of the 'Eye' motif in section E is shown in **Figure 18**.

Figure 18: The 'Eye' Motif as Used in mm. 72-75

Fragments and ostinatos

The musical score for Figure 18 displays the 'Eye' motif as used in measures 72-75 across several instruments. The instruments listed on the left are Bb. Tpt., A. Sx., T. Sx., B. Sx., Pno., D. S., and D.B. The score is written in 4/4 time with a key signature of one sharp (F#). A blue rectangular box highlights the first two measures (72-73) of the score, which contain the initial 'Eye' motif. The motif is characterized by a specific rhythmic pattern and melodic contour. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). The 'Eye' motif is repeated and developed in various ways across the instruments, including in the piano part which features a complex, layered ostinato. The D. S. (Double Bass) part shows a similar motif in the right hand, while the D.B. (Double Bass) part shows a similar motif in the left hand.

The motif is also at work in the background horns at section G, and though the metric modulation shifts the way tempo is perceived, the motif in the background horns was written to be played at the same speed for each solo section. In other words, it takes up the same amount of space in time. This temporal idea was inspired conceptually by the theories of Elliott Carter (1908-2012).⁵⁵ The first two bars of the background horns for each solo in section G are presented side by side in **Figure 19**.

⁵⁵ Roig-Francoli. *Understanding Post-Tonal Music*, 264-271.

Figure 19: The ‘Eye’ Motif in Background Horns of Section G

Tenor sax solo.
 $\text{♩} = \text{♩} = 67$
Latin (straight 8ths)
 All backgrounds for solos played 2nd x only.

G

B♭ Tpt. *mp*

A. Sx. *mp*

T. Sx. *f*
 Solo.
 G m9

B. Sx. *mp*

Piano solo.
 Swing! $\text{♩} = \text{♩} = 134$

B♭ Tpt. *p*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

All backgrounds for solos played 2nd x only.

107

Bass solo.
 $\text{♩} = \text{♩} = 89$

B♭ Tpt.

A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

115

Though the ‘Eye’ motif is the chief idea at play in “Miles of Glass,” it is not the only one. The gestures carried by the horns in sections B and C are also of profound interest. The staggered imitative entrances of the horns in section B are inspired by the lead synth in Pink Floyd’s instrumental song, “Any Colour You Like”⁵⁶ (from their 1973 album *Dark Side of the Moon*). In this song, the synth features hard-panned stereo delay set to the quarter-note, which I wanted to emulate with hard-panned live instruments. The Pink Floyd style delay/imitation effect for “Miles of Glass” is notated in **Figure 20**. The lines presented in the horns in section C, again, are built from an additive process, where the phrase is elongated with each statement. The melody begins with the lone trumpet, but with each repetition of the phrase, it is joined by another horn, harmonized, yet again, in 4ths. In terms of other sources of inspiration outside of jazz or minimalism, section D, with its mellow and laidback atmosphere, was inspired by Angelo Badalamenti’s (b. 1937) theme for the show *Twin Peaks*.⁵⁷

⁵⁶ “Pink Floyd – Any Colour You Like.” Youtube video/audio for the band’s song. Uploaded January 5th, 2012. Accessed February 12th, 2019. <https://www.youtube.com/watch?v=W1oaXqBJRRQ>.

⁵⁷ “Angelo Badalamenti *Twin Peaks* Theme (Instrumental) 1990.” Youtube video/audio of the TV theme. Uploaded September 10th, 2010. Accessed February 12th, 2019. <https://www.youtube.com/watch?v=pXrjMaVoTy0>.

Figure 20: “Pink Floyd Style Delay,” mm. 35-38

“Delay” technique

The musical score for Figure 20 illustrates a “Pink Floyd Style Delay” technique across measures 35-38. The score is written for a jazz ensemble, including B♭ Tpt., A. Sax., T. Sax., B. Sax., Piano (Pno.), Double Bass (D.B.), and Drums (D.S.). The B♭ Tpt., A. Sax., T. Sax., and B. Sax. parts are grouped by a blue box labeled “Delay” technique, indicating that the notes in these parts are delayed by one measure. The Piano part features a steady eighth-note accompaniment. The Double Bass part features a walking bass line. The Drums part features a steady eighth-note accompaniment. The score includes dynamic markings (f, mp, mf) and chord symbols (Ebmaj7, Gm9).

Jazz comprises a wide umbrella of subgenres, and of these, four are represented in this piece: Latin, swing,⁵⁸ modal, and bebop, though the last two are used to a lesser degree. These styles are employed in different ways. The ‘Latin bassline’ (which uses the *baíaõ* rhythm found in Brazilian music, including

⁵⁸ Not necessarily the “big band” style that emerged from the 1930’s and ‘40’s, but just for the fact that it is jazz with a distinct “swung” feel.

samba and bossa nova)⁵⁹ in sections A and B (shown in **Figure 21**) carries a crucial role in setting up the Latin jazz style, and this line returns at the tenor sax solo. Swing is represented mostly in the intro section, sections D, E, and in the piano and bass solos. Modal jazz is at play in sections where modes (such as Dorian, Phrygian, Lydian, etc.) are used instead of the traditional major/minor system. For instance, the drum solo section shifts through different tonal centers built mostly on the Lydian mode, starting first on F Lydian, modulating to Db Lydian in m. 76, going to Eb Lydian in m. 78, and finally landing in G Aeolian in m. 80. The solo sections for the tenor sax, piano, and bass all have a tonal center around F, but for each new solo, the key signature removes a flat, essentially changing modes, going from Aeolian to Dorian to Mixolydian. Bebop is reflected in section H only, highlighting exploitations of the 'Eye' motif at breakneck speed, with the motif slinking in and out of chromaticism.

⁵⁹ Marlon Bishop, "Woodshed: The Bass in Brazil Beyond Samba." *Bass Player* (magazine), (October 2011). Accessed April 1st, 2019. <http://marlonbishop.net/wp-content/uploads/2011/10/Bass-in-Brazil-Beyond-Samba.pdf>.

Figure 21: 'Latin Bassline' in mm. 28-30, 98-100

In Section B:



In Section G:



While jazz is apparent in things like the nature of the ensemble and the feel of the music, the minimalistic elements present in “Miles of Glass” have more to do with concepts of minimalism in theory. The most obvious place where minimalism can be heard at work is in the drum solo section, where bits of the ‘Eye’ motif are used in stacked ostinato patterns that change over time. It is also present in its primary use of a single motif to generate, through augmentation, diminution, or fragmentation, other musical lines throughout the piece. As the idea of gradual musical transformation across time is paramount to minimalism, it made sense to make use of metric modulation to transform the feel from section to section (such as in the tenor, piano, and bass solos). This piece illustrates that genre blending can be seen on a sliding scale – not every piece of mixed music will be 50% this style and 50% that style – sometimes there will be more of one genre than another.

CHAPTER 5: “THRASH!!!”

(Track 04)

The image shows a musical score for a saxophone quartet and a drum set. The score is written for Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax, and Drum Set. The time signature is 4/4. The key signature is one flat (B-flat). The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The Soprano Sax and Alto Sax parts start with a rest in the first measure, then enter in the second measure with a *mf* dynamic. The Tenor Sax and Baritone Sax parts enter in the first measure with a *f* dynamic. The Drum Set part enters in the first measure with a *f* dynamic. The score is divided into measures by vertical bar lines, and the time signature changes from 4/4 to 3/4 and back to 4/4.

The musical score is arranged in five systems, each containing four staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass), and the fifth staff is the piano accompaniment. The key signature is one flat (B-flat), and the time signature changes frequently throughout the piece, including 4/4, 3/4, 2/4, and 6/4. The score includes various musical notations such as notes, rests, and triplets. A specific instruction '(Blast beat)' is written above the piano staff in the fourth system. The score concludes with a double bar line and repeat dots.

The musical score for the 'B' section of 'The Rose Tree' is presented in five staves. The first four staves are for the vocal parts (Soprano, Alto, Tenor, and Bass), and the fifth staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures by bar lines. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal parts enter in measure 12 and continue through measure 15. The piano part begins in measure 12 and continues through measure 15. The score is marked with a 'B' in a box at the top center, indicating the beginning of the section. The piano part is marked with a forte 'f' dynamic. The vocal parts are marked with a 'choke' instruction in measure 14. The score is written in a standard musical notation style with a clear layout and easy-to-read notation.

17

mf *f* *f* *f* *f*

mp *f*

22

mf *mf* *mf* *mf* *mf*

simile *ff*

26

ff *ff* *ff* *ff* *ff*

mf *mf* *mf* *mf* *mf*

fff *fff* *fff* *fff* *fff*

mp *mp* *mp* *mp* *mp*

31 C Groove ♩ = 168

Measures 31-35. Dynamics: *mf*, *f*, *ff*. Articulations: accents, slurs. Bottom staff: *choke*. Time signature: 3/4, 4/4.

36

Measures 36-41. Dynamics: *mf*. Articulations: accents, slurs. Time signature: 4/4, 3/4, 4/4.

42

Measures 42-46. Dynamics: *mf*. Articulations: accents, slurs. Time signature: 4/4, 3/4, 4/4.

47 D Solo.

mf

simile

52

ff

mf

On bell.

simile

57

Slight fill.

62

Solo.

f

fff

f

f

Bigger fill.

f

66

decresc.

mf *decresc.*

mf *decresc.*

mf *decresc.*

simile

simile

mf *decresc.*

[illegible]

78

mf *fff* *fff* *fff* *fff*

85

F Sludge Factory ♩ = 166

f *f* *f* *f* *fff*

91

f *f* *f* *f* *f*

98

Musical score for "The Rose Tree" (arranged for voice and piano). The score is in 4/4 time and consists of 98 measures. The key signature is one sharp (F#). The score is divided into four systems, each with four staves. The first three staves of each system are for the voice, and the fourth staff is for the piano. The piano part includes a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and a final section with a "choke" effect. The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *f* (forte). The tempo is marked "Allegretto".

106

mp

mp

mp

mp

f

f

mp

f

113

f
 f
 f

Musical score for "The Rose Tree" (No. 113). The score is in 6/8 time and consists of five systems. The first four systems are for vocal parts (Soprano, Alto, Tenor, Bass) and the fifth system is for the piano accompaniment. The vocal parts are in 6/8 time and feature a melody with a strong emphasis on the first beat. The piano accompaniment is in 6/8 time and features a steady eighth-note pattern. The score includes dynamic markings (f) and articulation marks (accents).

119

ff

choke

choke

ff

125

fff *mp* *mp* *mp* *mp*

* Slap tongue (unpitched) *accel.*

* Slap tongue (unpitched) *mp*

* Slap tongue (unpitched) *mp*

* Slap tongue (unpitched) *mp*

Fill. *mp*

132

G Headbangin' ♩ = 168

f

f

f

f

f

simile

140

mf

mf

Solo.
f

mf

146

f

f

Solo.
ff

f

152

159 H The Wind Down ♩ = 164

p cresc.

166

ff decresc.

171 G.P. I With Power ♩ = 168

mp ff

176

176

mf *f* *ff* *mp* *ff*

182

182

mf *ff* *mp*

rit.

On bell.

186

Freely

Killer Ending ♩ = 172

186

Freely

Killer Ending ♩ = 172

p *f* *ff* *fff*

Insane fill!

Analysis of “THRASH!!!”

As explained in the introduction to this thesis, one method of creating mixed music is to interpolate instrumentation from one genre into another. This is indubitably the case with “THRASH!!!”, as the piece is largely meant to be a progressive/thrash metal song... but with saxophones. The instrumentation for this piece is saxophone quartet (which is, by and large, a contemporary classical ensemble) and drum kit. An excellent way to instantly evoke popular music is to inject a drum kit into a classical setting, and this was certainly my goal. The idea for this was inspired by Moon Hooch, a three-piece band consisting of two saxophonists and a drummer, who emulate electronica and rock music. I wanted to apply this same idea to a heavier genre, but expand the ensemble to four saxophones. To accomplish this, I took inspiration from my own progressive metal band, Spiral Eye, and borrowed ideas from two of thrash metal’s most acclaimed bands, Megadeth and Slayer. I also pulled from my classical sensibilities, using compositional devices specific to that field. As much as I was influenced by Moon Hooch and metal music, I was also inspired by many of the aggressive, high-octane sax quartet pieces in the classical realm, works such as

the third movement of John Mackey's "Unquiet Spirits" or "The Low Quartet" by Michael Gordon.⁶⁰

There are elements of classical and metal music that overlap in this work. One of the most significant overlaps is the use of odd time signatures, and constant changing of meter. Even before Stravinsky's *Rite of Spring* (1913), classical music often contained complex meter and time changes. Progressive rock and metal also feature advanced concepts of meter and time – so much so that bands such as Meshuggah have been labeled "math metal."⁶¹ With many changes of meter, (coupled with meters that are frequently asymmetrical), this metric intricacy is certainly evident in "THRASH!!!". Both styles often showcase a sense of virtuosity on the part of the performer, especially in terms of speed and agility. Thrash metal is notorious for its blazing tempo and post-punk drive, with finger-bending guitar riffs that speed by at tempos upwards of 190 beats per

⁶⁰ "Zzyzx Quartet 'Unquiet Spirits' Movement III by John Mackey." Performance of the movement by the Zzyzx Saxophone quartet uploaded to Youtube. Uploaded April 16th, 2015. Accessed March 2nd, 2019. <https://www.youtube.com/watch?v=N6aKa5ZhSw>.

"The Low Quartet" - Saxophone Quartet." Performance of the work by members of The United States Army Field Band uploaded to Youtube. Uploaded January 26th, 2015. Accessed March 2nd, 2019. <https://www.youtube.com/watch?v=xhWqVS1dLk0>.

⁶¹ Jonathan Pieslack, "Re-casting Metal: Rhythm and Meter in the Music of Meshuggah." *Music Theory Spectrum* 29 (2007), 243-244. Accessed April 1st, 2019. <https://www.scribd.com/doc/6375990/Re-casting-Metal-Rhythm-and-Meter-in-the-Music-of-Meshuggah>.

minute (bpm). Likewise, classical music often requires virtuosic speed on the part of the performer, especially soloists. In addition, progressive metal bands such as Dream Theatre and Animals as Leaders have utilized harmonies that would rival the sophistication of many contemporary classical compositions. Indeed, “THRASH!!!” shifts tonal centers and employs harmony in ways that would suit both categories.

The ‘Eye’ motif that was discussed in Chapter 4 (first seen in **Figure 17**) is of great interest in this piece. This motif was taken directly from one of the main guitar riffs in Spiral Eye’s “Chaos Theory” with the permission of the band’s principle songwriter, Jeremy Evett. The idea behind this motif was used extensively in “Miles of Glass,” but it is employed to an even greater extent in “THRASH!!!”. It is presented in its original version in the first bar of the piece, but returns several times throughout, including the first measure of section C, interspersed throughout the latter half of section G, and in a manipulated form in section I. The most captivating use of this motif, however, is throughout the entirety of section F, where it is manipulated in a variety of ways. It is often stacked amongst the ensemble in 5ths, which promotes the idea of the “power chord,” which is a fundamental harmonic building block in rock and metal music. The motif is also metrically altered, often adapting the original 6/8 motif into 9/8, in addition to tacking on small gestures to the front and ends of this motif. This section makes considerable use of hocket, an orchestration technique in which a

single musical line/idea is divided up amongst the ensemble to vary the performance, timbre, and texture. **Figure 22** hones in on mm. 106-110, which features a hocket on the 'Eye' motif and its variants.

Figure 22: 'Eye' Motif Used in Hocket, mm. 106-110

The musical score for Figure 22 shows five staves of music. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is in 6/8 time and features a hocket on the 'Eye' motif. The motif is a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The hocket is performed by five instruments, each playing a different variant of the motif. The first four staves are marked with 'mp' (mezzo-piano). The fifth staff is marked with 'mp' and has a double bar line at the beginning.

Just as “Debussy on the Dance Floor” had a direct allusion to Debussy himself, sections C and D of “THRASH!!!” offer an homage to Megadeth, one of the most significant bands of the thrash metal era.⁶² The song referenced is “Hangar 18,”⁶³ from their 1990 record *Rust in Peace*. Sections C and D of “THRASH!!!” feature the same style of harmony as that in the first four guitar solo sections of “Hangar 18,” and the soprano and alto solos in my piece are derived from lead guitarist Marty Friedman’s first solo.⁶⁴ Though these sections are clearly modeled after Megadeth’s track, there are certainly some considerable differences.

“THRASH!!!” exceeds “Hangar 18” in complexity of rhythm, key, and texture. Megadeth’s work stays in 4/4, whereas my track features time signatures that alternate between common time and 7/8 in section C before finally committing totally to 7/8 in section D. Also, the solo sections mentioned in “Hangar 18” all stay in the key of D minor, while the sections in my song shift from G# minor, to Bb minor, B minor, C minor, back to B minor, and finally back

⁶² Corey Deiterman, “Is Megadeth Still Worth Seeing Live? Yes!” *Houston Press* (2016). Accessed April 1st, 2019. <https://www.houstonpress.com/music/horna-gig-cancelled-after-anti-fascist-campaign-11267864>.

⁶³ “Megadeth - Hangar 18.” Official Youtube music video for the song. Published April 22nd, 2010. Accessed March 2nd, 2019. <https://www.youtube.com/watch?v=rUGlocJK9Tc>.

⁶⁴ I utilized an altered version of the solo so as to avoid copyright issues and to better fit the saxophone.

up to C minor. The groove of sections C and D are reliant upon the hocket, dividing up melodic and harmonic lines amongst the quartet, where the solo sections in “Hangar 18” have only one role per person (a bassline, a rhythm guitar part, a lead guitar solo, and the drums providing percussion). The last, and perhaps most interesting, part of these sections is the polymeter formed by the tenor sax line in section D, which plays an ostinato in 4/4 while everything else stays in 7/8. This is shown in **Figure 23**.

**Figure 23: Polymeter: Tenor Sax in 4/4 Against 7/8 in the Ensemble,
Excerpt, mm. 52-56**

The musical score excerpt for measures 52-56 illustrates a polymeter. The top three staves (Tenor Sax, Trumpet, and Trombone) are in 7/8 time. The Tenor Sax part features a repeating eighth-note ostinato. The Trumpet and Trombone parts play melodic lines with some triplet markings. The bottom staff (Drums) is in 4/4 time, with the label '4/4' appearing three times. The drum part includes a 'bell' section marked 'On bell.' and a 'simile' section. The Tenor Sax part is highlighted with a blue box, showing its 4/4 ostinato pattern against the 7/8 ensemble.

Another direct allusion to thrash metal is in section G, which offers a tribute to Slayer, one of the most influential thrash bands. This section was inspired by the bridge (also known in the metal community as a “breakdown”) in Slayer’s infamous “Raining Blood,”⁶⁵ a track from the group’s 1986 record, *Rein in Blood*. The driving motif of the breakdown in “Raining Blood” (hence called the ‘Breakdown’ motif) is played as staccato eighth notes on the downbeat and upbeat of the 1 and 3 of every measure for 20 bars (the drum part to this section is notated in **Figure 24**, along with a drum key). The whole band, with the exception of the singer, plays this motif in unison for the first 4 bars before the 4/4 rock groove enters in the drums. For the last 12 measures of this section, the rhythm guitar, bass, and drums still emphasize this motif, but the lead guitar plays a riff over the top of it.

⁶⁵ “Raining Blood.” Official Youtube audio of the song (the breakdown mentioned above occurs from 2:11-2:38). Uploaded July 31st, 2018. Accessed March 2nd, 2019. <https://www.youtube.com/watch?v=hFjoOOPU6Xo>.

Figure 24: “Raining Blood” Drums in the Breakdown

Drum Key

	Kick Drum 1	Kick Drum 2	Floor Tom	Snare	Tom 2	
Drum Set						
	Tom 1	Ride Cymb.	Hi-hat	Left Crash Cymb.	Right Crash Cymb.	China Cymb.

Bridge **Slower** ♩=175 **‘Breakdown’ motif**

66



70


74

82

This same concept is at work in “THRASH!!!”, featuring the same driving ‘Breakdown’ motif and, later, lead work over the motif’s vamp. There are key differences in my song, however. First, the drum groove in the breakdown of my piece (located in section G) is more active than that in “Raining Blood,” with more fills, and more cymbal work on beats 2 and 4. Another dissimilarity is the presence of the glissando interjections, like that in beat 4 of m. 137. The tenor and baritone saxes have a lead line over the vamp, like “Raining Blood,” but the content of these solos are completely original. In the latter half of section G, I begin fusing the core motif from Slayer’s breakdown with my own ideas from the tenor and baritone solos, as well as with interjections of the ‘Eye’ motif. This is shown in **Figure 25**.

Figure 25: The Fusion of Slayer's 'Breakdown' Motif with Elements from the Tenor and Baritone Solos, and with the 'Eye' Motif

'Breakdown' motif =  'Eye' motif = 



Contrasting the characteristics from thrash metal, the pointillistic textures found in sections E and H are much more classical in nature, again using hocket. In addition to this orchestration, section E focuses on the idea of rising perfect 5ths, which ascends through the circle of 5ths, cycling through all eleven pitches, before arriving at an F# quartal chord in the cadence at m. 86 (again, emphasizing quartal harmony as a unity element). This is shown in **Figure 26**. Section H also uses this idea, but cycling in descending 4ths. One would be hard-pressed to find these types of movements in rock/metal music.

Figure 26: Rising P5ths in mm. 76-86

(Displayed in Concert Pitch)

E

76

77

78

79

80

81

82

83

84

85

86

Quartal harmony

mf

Lastly, I wanted the production of “THRASH!!!” to be as much like a progressive metal track as possible. One of the means to achieve this was the right kind of processing for the drums, using the right samples, and ensuring the double-bass pedal of the kit hit hard. My producer, Justin Kirkland, ran the saxes through various kinds of guitar-based effects, especially during their solos. This included some distortion, delay, a wah pedal, some chorus, and a flanger. He also employed progressive metal style production at section E by layering the saxes with a synth.⁶⁶

As with “Miles of Glass,” “THRASH!!!” certainly leans harder to one genre than to the other. With direct influences from Megadeth and Slayer, as well as from my own progressive metal group, Spiral Eye, the piece exhibits overt metal characteristics. I did, however, compose this work with classical traits in mind, with careful attention given to the recurrence, manipulation, and combination of motifs. This, combined with the unusual instrumentation, the return of quartal harmony, hocket, and polymetric layers, makes for an eccentric, multifaceted work.

⁶⁶ Progressive metal groups such as Periphery and Animals as Leaders often layer their guitar lines with various synths or samples to help thicken the sound, as in “Absolomb” by the former, and “Lippincott” by the latter.

CHAPTER 6: “OMEGA MACHINA”

Omega Machina

(Track 05)

Stagger Entrances
(Not in Time)
Feedback & Volume Swells.
(Dist. & Reverb on.)

A

Electric Guitar *p* *mp* (Harmonics) *x4*

Electric Bass *p* *mp* Fade in. (Phaser on.)

Drum Set *pp* *p* Set the tempo! Low tom(s).

Percussion 1 *p* B.D. (soft mallets) *mp* China (muffled, on table).

Percussion 2 *mp* Superball Tam Tam. *f* Triangle beater scrape tam tam side. *mp* Vibes. (Bowed.)

Percussion 3 *pp* Timpani w coins Pedal = Lowest.

8

E.Gtr. *mf*

E.B. *mp*

D.S. *mp*

Perc. 1 *p* *mp* China (Bell.) Small tam tam (muffled, on table) *mf* Hard beaters. *pp* *mf*

Perc. 2 *mp* Sandpaper blocks. *mf* Metal Sheet. *mp* Splash Cymbal. (Bowed.)

Perc. 3 *p* Crash cymbal (Bowed.) *mp* Timpani w coins. *pp* Pedal = Lowest.

B

14

E.Gtr. *f* (Delay on.)

E.B. *mf*

D.S. *mf*

Perc. 1 *f* Tam tam. *mf* (On the bell.)

Perc. 2 *p* Pedal = Highest. *mf* Pedal = Lower.

Perc. 3 *f* *mf*

20

E.Gtr.

E.B.

D. S.

Perc. 1

Perc. 2

Perc. 3

(On the bell.)

mf Vibes.

mf Anvil.

p

26

E.Gtr.

E.B.

D. S.

Perc. 1

Perc. 2

Perc. 3

C ♩ = 57 (Synth Wah on.)

(Delay off.)

(soft mallets)

p *mf*

ff Ratchet.

(soft mallets) choke

p *mf*

35

E.Gtr.

E.B.

D. S.

Perc. 1

Perc. 2

Perc. 3

a poco accel.

Hard beaters.

pp *f* *p*

Drill.

f

Steel drum. (On the edge.)

pp *mp*

41 *a poco rit.*

E.Gtr.

E.B.

D. S.

Perc. 1 *ff* *p* *mp* *choke* *ff* (With chokes.)

Perc. 2 *mf* *f* Pedal = Lowest.

Perc. 3 *mp* *f* (Raise pedal up, like revving.) Brake drum.

D ♩ = 60

E.Gtr.

E.B.

D. S.

Perc. 1 *f*

Perc. 2 *f* *f* *f*

Perc. 3 *mf* *mp* *mp*

49 (Synth Wah & Dist. off.)

E.Gtr. Improvised percussive mutes.

E.B. *mp*

D. S. *mf* *mp*

Perc. 1 *mf* *mp*

Perc. 2 *f* *f* *mf*

Perc. 3 *mf* *mp*

53

E.Gtr.

E.B.

D. S.

Perc. 1

Perc. 2

Perc. 3

57

E.Gtr.

E.B.

D. S.

Perc. 1

Perc. 2

Perc. 3

62 *a poco accel.*

♩ = 125
(Reverb off, Dist. on.)

E.Gtr.

E.B.

D. S.

Perc. 1

Perc. 2

Perc. 3

E

E.Gtr.

E.B.

D.S.

Perc. 1

Perc. 2

Perc. 3

ff

f

mf

72

(3 + 3 + 3 + 2)

E.Gtr.

E.B.

D.S.

Perc. 1

Perc. 2

Perc. 3

77

E.Gtr.

E.B.

D.S.

Perc. 1

Perc. 2

Perc. 3

choke

(With chokes.)

f

ff

mp

G Harmonics, feedback, & volume swells.

E.Gtr. *p*
(Phaser on.)

E.B. *mf*

D. S. *f* choke

Perc. 1 *f* choke

Perc. 2 *ff* choke Vibes *f*

Perc. 3 *ff* *f*

99

E.Gtr.

E.B.

D. S.

Perc. 1

Perc. 2

Perc. 3

104

E.Gtr. *p* *mf*

E.B. *mf*

D. S.

Perc. 1 *mp* *mf* *f*

Perc. 2 *pp* *mf* *f*

Perc. 3 *mp* *mf* *f*

108

E.Gtr. *f*

E.B.

D. S.

Perc. 1 *ff*

Perc. 2 *mp*
(On the bell.)

Perc. 3 *ff* *p*

112

E.Gtr. *H* $\text{♩} = 110$
(Dist. off, Reverb on.)

E.B. (Phaser off.) *mp*

D. S. *mf*

Perc. 1 Marimba *f*

Perc. 2 *f*

Perc. 3 *f* Steel drum. *f*

117

E.Gtr. *a poco rit.* *a tempo*

E.B.

D. S.

Perc. 1 *mf*

Perc. 2 Vibes. *mf*

Perc. 3 *mp*

122 $\text{♩} = 270$ I

E.Gtr. mp

E.B.

D. S. Set the tempo! mp

Perc. 1 pp mp

Perc. 2 pp

Perc. 3

130

E.Gtr. mf

E.B.

D. S. mf

Perc. 1 mf

Perc. 2 mp

Perc. 3

138

E.Gtr. f

E.B.

D. S. f

Perc. 1 f

Perc. 2 mf

Perc. 3 mp

154

E. Gtr.

E.B.

D. S.

Perc. 1

Perc. 2

Perc. 3

ff

f

choke

ff

f

162 (Dist. off, Reverb on.)

E.Gtr.

E.B.

D.S.

Perc. 1

Perc. 2

Perc. 3

mp

f

ff

pp

mf

p

mp

(Bell.)

(Bell.)

170

E.Gtr. *mf*

E.B. *mp*

D. S. (Bell.) *mf* (Bell.) (Bell.)

Perc. 1 (Bell.) *mf* Marimba (soft mallets) *f* *p* *f* *p* *f*

Perc. 2

Perc. 3 *f*

177 (Dist. on, Reverb off.)

E.Gtr.

E.B. *f*

D. S. (Bell.) (Bell.)

Perc. 1 *p* *f* *f* *p*

Perc. 2

Perc. 3

K

E.Gtr. *f*

E.B.

D. S. *f*

Perc. 1 *f*

Perc. 2 *mf* *mp* *f* choke

Perc. 3 *mf* *f*

189

E.Gtr.

E.B.

D. S.

Perc. 1

Perc. 2

Perc. 3

mf

f

194

E.Gtr.

E.B.

D. S.

Perc. 1

Perc. 2

Perc. 3

f

199

E.Gtr.

E.B.

D. S.

Perc. 1

Perc. 2

Perc. 3

mf

mp

ff

f

mf

mp

Marimba

Vibes.

L $\text{♩} = 60$ (Synth Wah & Reverb on.)

E.Gtr. (Phaser on.) *p*

E.B. *mf*

D. S. *p* *f* *p*

Perc. 1 *p*

Perc. 2

Perc. 3 *p* *f* *p*

206

E.Gtr. *mf*

E.B.

D. S. *p*

Perc. 1 *mp*

Perc. 2

Perc. 3 *p*

210

E.Gtr. *f*

E.B. *f*

D. S. *mf*

Perc. 1 *mf*

Perc. 2 *mf* *f* *mf* *f* *mp*

Perc. 3 *mf*

214

E.Gtr.

E.B.

D. S.

Perc. 1

Perc. 2

Perc. 3

f

f

f

218

E.Gtr.

E.B.

D. S.

Perc. 1

Perc. 2

Perc. 3

ff

ff

ff

choke

choke

(With chokes.)

ff

222

rit.

E.Gtr.

E.B.

D. S.

Perc. 1

Perc. 2

Perc. 3

choke

choke

(soft mallets)

mf

ff

Triangle beater scrape tam tam side.

(With chokes.)

ff

Rotate "Synth Wah" "Range" knob back & forth.

n

n

n

f

(Bowed.)

Vibes. (Bowed.)

p

n

n

Analysis of “Omega Machina”

“Omega Machina” draws on inspiration from multiple sources and genres, and at the time it was written in 2016, it was my most aspirational project to date. The ambition of this piece can be seen in the instrumentation alone. The composition includes a three-piece instrumental metal band and percussion trio. More specifically, it includes electric guitar, electric bass, drum set, marimba, muffled China cymbal and muffled small tam-tam on a table, concert bass drum, suspended China cymbal, suspended steel plate, vibraphone, tam-tam, metal sheet, splash cymbal, sandpaper blocks, power drill, lead steel pan, 32" timpani with coins on the head, crash cymbal, brake drum, small anvil, and a ratchet. The instrumentation draws from a plethora of genres, including industrial, film music, contemporary percussion ensemble music, groove metal, and progressive rock.

This programmatic piece was inspired by *9*, an animated feature produced by Tim Burton. The title “Omega Machina” refers to the main antagonist of the film, the last machine in existence, an instrument of death that scorched the Earth and killed all of the planet’s inhabitants.⁶⁷ As such, it was only natural for me to draw on industrial influences, as industrial music is built around heavy

⁶⁷ “9 The Age of the Machine Scene.” Excerpt from *9*, explaining the backstory of the machine, uploaded to Youtube. Published May 26th, 2017. Accessed March 7th, 2019. https://www.youtube.com/watch?v=iLgU_Gnejbl.

genres combined with electronica and the sounds of machinery. A particular cinematic effect in “Omega Machina” was created via the synth wah effect in the guitar in sections C and L. The effect I wanted was to simulate a particular type of sound found in film trailers, a very low, brassy sound commonly known by its onomatopoeic term, “braams.”⁶⁸ To do this, I used a Digitech Synth Wah pedal and some reverb on the distorted, down-tuned guitar and doubled it with the bass, giving them single, articulated notes to play, mostly using the lowest notes available.

The song from which I took the most industrial elements was “Reptile”⁶⁹ by Nine Inch Nails (NIN), a track from *The Downward Spiral* album released in 1994. The most apparent places where industrial elements are at play occur in sections A, B, C, D, and L. The percussion trio serves to carry the effect of machinery, where the sounds of metallic junk being struck, ratchets being coiled, and triggered power drills emulate what it would be like in some hypothetical factory. Section D in particular imitates a certain element of the NIN track. The percussion in the verses of “Reptile” has a very machine-driven feel and timbre,

⁶⁸ Seth Abramovitch. “‘Braaams’ for Beginners: How a Horn Sound Ate Hollywood.” *The Hollywood Reporter*, 2015. Online article on the cinematic sound. Accessed March 7th, 2019. <https://www.hollywoodreporter.com/news/braaams-beginners-how-a-horn-793220>.

⁶⁹ “Nine Inch Nails – Reptile.” Youtube video/audio of the song. Published September 12th, 2009. Accessed March 7th, 2019. <https://www.youtube.com/watch?v=sfhkXxmYHc>.

and I tried to replicate the same assembly-line effect in the drums of section D, using fast, repetitious 32nd note rhythms on the hi-hat (and occasionally the double bass kick) to imitate the mechanical nature of this percussion. Another place where my work shows the influence of “Reptile” is in the guitar “grinds” in section F. At the end of every chorus in “Reptile,” (except for the last one) there is a frightening, discordant noise that sounds like a death machine in the distance. I attempted to replicate this with dissonant intervals bending in and out of each other on the guitar, and soaking this sound in reverb to make it sound farther away. The specific intervals that are used are major seconds (M2nds), but the bottom tone bends upwards towards the top note, approaching the unison, and this effect can be heard in the third guitar solo in “Fire Woman”⁷⁰ by The Cult, and the guitar solo in AC/DC’s “Shake Your Foundations.”⁷¹

The groove metal portions of “Omega Machina” are located in sections E and F, but only section F was directly inspired by a specific song. The heavy

⁷⁰ “The Cult – Fire Woman.” Youtube video of the song. (The specific effect mentioned occurs from 3:44-3:59.) Published January 11th, 2009. Accessed April 2nd, 2019. <https://www.youtube.com/watch?v=8g6h1vI4Xv0>.

⁷¹ “AC/DC – Shake Your Foundations (from *Fly on the Wall* Home Video).” Music video uploaded to Youtube. (The effect mentioned occurs from 2:33-2:48.) Published March 11th 2013. Accessed April 2nd, 2019. <https://youtu.be/Bayek5ILZWY>.

guitar chugs (palm muted low notes) are inspired by “Bury Me in Smoke”⁷² (1995) by Down. The parts of “Bury Me in Smoke” that I drew from are in the verses, with the rhythm guitar playing a groovy (but heavy!) pattern on the down-tuned open strings. My guitar part is comparable in feel, but dissimilar in a few ways. The rhythm of the chugs in my song is different than Down’s track, and my meter here is in 6/4, whereas Down’s track stays in common time. Every measure of chugging in this section is interrupted by the dissonant grind mentioned earlier, whereas Down’s song keeps the chugging fairly consistent. Part of section F is shown in **Figure 27**. Note that this groove metal element plays simultaneously with the industrial elements of the percussion trio.

⁷² “DOWN – BURY ME IN SMOKE.” Youtube video/audio of the song. Published March 31st, 2007. Accessed March 7th, 2019. <https://www.youtube.com/watch?v=CRA3VgO3Vz0>.

Figure 27: Section F Excerpt – Down-Style Guitar Chugs Set Against Industrial Elements in the Percussion Trio

The melody, harmony, and orchestration in Sections I and J are quite interesting. The main melody in mm. 124-179, carried mostly by the guitar, is inspired largely by the guitar in “Every Breath You Take”⁷³ (1983) by The Police and in the outro of Pantera’s “Floods”⁷⁴ (1996). In both songs, the guitar riffs are built largely around a particular sonority, two perfect fifths (P5ths) stacked on top of each other (root, 5th, and 9th). I constructed the guitar line for “Omega

⁷³ “The Police – Every Breath You Take (With Lyrics).” Youtube lyric video/audio of the song. Published October 27th, 2007. Accessed March 7th 2019. https://www.youtube.com/watch?v=TH_YbBHVf4g.

⁷⁴ “Pantera – Floods.” Youtube video/audio of the song. (The section mentioned occurs from 6:15-7:00.) Published July 16th, 2008. Accessed March 7th, 2019. <https://www.youtube.com/watch?v=td-v6vG2Xhs>.

Machina” in the same manner, but I made it more progressive by using many time signatures in alternation. In addition, I made section I more complex through the orchestration of this line in the guitar and the percussion trio. Every time the guitar starts its 8 measure phrase, another melodic percussion instrument joins in in canon, slightly behind the guitar part. The idea was to create a sort of multi-timbral acoustic delay, where this phrase would swim around the ensemble before being cut off at section J. This effect, carried by the guitar, marimba, vibraphone, and steel drum respectively, is shown in **Figure 28**.

The drum part in section I was inspired partially by the cross-stick groove in the intro and verses of “What Happened to You?”⁷⁵ from the Deftones’ 2012 album *Koi No Yokan*. The groove of this part is unique, and though I wanted to capture a similar sound in the drums of section I, I again pursued additional interest. The pocket of “What Happened to You” is carried by the kick drum, closed/open hi-hat, and snare played in a cross-stick manner. I introduce each of these drum elements gradually. The first time the guitar states its full 8 bar phrase, only the hi-hat plays, mostly closed, but opening for accents. The second time through the phrase, the kick is introduced, and the snare is introduced the final time through before arriving at section J. This too can be seen in **Figure 28**.

⁷⁵ “What Happened to You?” Youtube video/audio of the song. Published November 26th, 2014. Accessed March 7th, 2019. <https://www.youtube.com/watch?v=jPd3OUd2sw0>.

Figure 28: Orchestration in Section I

The image displays two musical score excerpts, likely from a film score, showing orchestration changes in Section I. The top excerpt shows the addition of a kick drum to the E.B. part. The bottom excerpt shows the addition of a cross-stick snare to the D.S. part.

Top Excerpt:

- E.Gtr.:** Treble clef, 4/4 time. Melodic line with various accidentals.
- E.B.:** Bass clef, 4/4 time. Labeled "Hi-hat only" and "Kick added". A blue bracket indicates the addition of a kick drum.
- D.S.:** Treble clef, 4/4 time. Labeled "mf".
- Perc. 1:** Treble clef, 4/4 time. Labeled "mf".
- Perc. 2:** Treble clef, 4/4 time. Labeled "mf".
- Perc. 3:** Treble clef, 4/4 time. Labeled "mf".

Bottom Excerpt:

- E.Gtr.:** Treble clef, 4/4 time. Melodic line with various accidentals.
- E.B.:** Bass clef, 4/4 time. Labeled "mf".
- D.S.:** Treble clef, 4/4 time. Labeled "mf". A blue bracket indicates the addition of a cross-stick snare.
- Perc. 1:** Treble clef, 4/4 time. Labeled "mf".
- Perc. 2:** Treble clef, 4/4 time. Labeled "mf".
- Perc. 3:** Treble clef, 4/4 time. Labeled "mf".

Though “Omega Machina” certainly draws on its fair share of rock-based influences, it was written with classical techniques and principles in mind. This is certainly not the only classical idea at play, as there are a few other concepts at work, such as the use of canon in section I. One concept is the use of the perfect

fourth (P4th) as a seed structure for motivic development (and again, provides unity with many other tracks on *Eclectic*). The opening harmonics in the guitar of section A ring out C# and G#, repeating this three times before moving on to develop this harmonic idea in section B. The buildup in the steel drum in m. 65 is also constructed of P4ths. All of section E is constructed with the P4th in mind, from the use of P4th power chords (in mm. 71-82), to the movement of these chords (as in places like bar 71, where the P4th power chord on C# moves down by a P4th to the P4th power chord on F#). The rising guitar line in mm. 104-107 walks diatonically up from scale degree 1 up to scale degree 4 before dropping back down to 1 again. Section H features a return of the same P4th idea from section A. Quartal harmonies abound in this piece, and so do movements and harmonies based on fifths (the inversion of 4ths).

Classical contexts are also implied in the fact that there is a small percussion ensemble used. The percussion is not used as a mere ornamentation to the metal band – rather the trio stands on equal footing with its rock-based counterpart. Sections D, G, and H highlight the percussion trio as the focal point, while sections B, C, F, and I balance the metal band and percussion trio equitably. Some of the percussion instrumentation and timbral effects used in “Omega Machina” were inspired by David Skidmore’s “In Contact”⁷⁶ (2006), a

⁷⁶ Skidmorepercussion.com, “‘In Contact’ for 4 Percussionists.” Online retail to purchase the PDF of the piece, while also detailing the instrumentation.

work for percussion quartet. Additionally, extended playing techniques are far more common in classical music than in rock or metal. Experimental techniques include the crossing of strings on the guitar to produce a church bell-like effect (as in mm. 58-64), feedback and volume swells in the guitar, playing on the shells and hardware of the drum kit, playing muted percussion on the bass, playing with coins on the head of the timpani (which, unfortunately, didn't make it into the recording, but is written in the score), rubbing a rubber superball on the tam-tam, scraping the side of the tam-tam with a triangle beater, bowing the vibraphone and various cymbals, and playing on the edge of the steel drum.

"Omega Machina" was the first piece I had ever written to try and hybridize classical and popular genres, which marked a turning point in my compositional voice and career.⁷⁷ As this piece started it all, it was perfect to include on *Eclectic*. The challenge, however, was to make it seem like it had always belonged on the album, which is why I made the effort to sneak the guitar phrase of section I in the vibraphone part of "Debussy on the Dance Floor," and to consistently use quartal harmony in other tracks on the album, all in an attempt to tie everything together. This piece truly was an effort to write something that

Accessed March 7th, 2019. <http://skidmorepercussion.com/compositions/in-contact-for-4-percussionists>.

⁷⁷ This song was not composed specifically for this album, but was written a few years ago for a live performance at my senior composition recital.

comprised my collective background as an artist - to capture the experiences I have had as a rock/pop musician and combine them with the musical prowess I have gained from my academic endeavors.

CHAPTER 7: "LETTERS FROM A VAGABOND"

Letters from a Vagabond

(Track 06)

Celtic Ballads & Medieval Chants ♩ = 75

Baritone

Acoustic Guitar

Harp + Synth

Soprano

Alto

Tenor

Bass

All voicings exact, but with improvised RH patterns

mp *mf* *f* *ff* *mp*

Oh all the com-rades that e'er I had, they're sor-ry for my go-ing a-way.

10

B

Ac.Gtr.

Hrp + Synth.

S

A

T

B

mf *f* *ff* *mp*

And all the sweet-hearts that e'er I had, would wish me one more day to stay...

A Singer-Songwriter ♩ = 70

19

B

Ac.Gtr.

Hrp + Synth.

S

A

T

B

mp *p*

If one wish was ev-er true, I wish that I'd have mar-ried you in the fields of those rol-ling hills. But I

C#m A#m G# F#m4

27 $\text{♩} = 70$ $\text{♩} = 75$ **B** Lines Like a Musical $\text{♩} = 75$

B
write these let-ters all the same, _____ may they reach your hand and heart a - gain, may you make of them _____ what you will, _____ and I can't and I won't for-

Ac.Gtr.
A \sharp m G \sharp F \sharp (#4) Fm Fsus Bm A \sharp ma7

Hrp + Synth

S
A
T
B

34 $\text{♩} = 75$ **mp**

B
get your smi-ling lips, the ones I used to kiss, the one I tru-ly miss, _____ some mis-takes are too great to for - give.

Ac.Gtr.
D Bm D G Em Gm Gm

Hrp + Synth

S
A
T
B

42 **C** Vocal Canons $\text{♩} = 75$

Ac.Gtr.
A \sharp ma7

Hrp + Synth

S
Caught be - tween what we want _____ and what we can't give up

A
Caught want _____ what we can't give up _____

T
Caught want _____ can't _____ But

B
Caught want _____ and we can't

49

B

Ac.Gtr.

Hrp + Synth.

S

A

T

B

f we've changed too much *mf* or have we changed at all? *mp* We have - n't changed at all. *mf* At all? *f* At

f we've changed too much *mp* Oh, have we changed at all? *mf* At all? *f* At

f should we give up? changed too much *mp* Or could we change at all? *mf* At all? *f* At

f should we've changed too much *mp* Have we we changed at all? *f* at

58

B

Ac.Gtr.

Hrp + Synth.

S

A

T

B

D Interlude ♩ = 75

ppp *mp* *mp* *mf* *p*

ff *mp* *p*

ff *mp* *p*

ff *mp* *p*

all? at all? at all?

all? Or will we ev - er real - ly change at all?

all? at all? at all?

all? at all? at all?

67

B

Ac.Gtr.

Hrp + Synth.

S

A

T

B

72 *accel.*

B

Ac.Gtr.

Hrp + Synth.

S

A

T

B

E Birds in the Trees ♩ = 90 *accel.*

B

Ac.Gtr.

Hrp + Synth.

S

A

T

B

86

B

Ac.Gtr.

Hrp + Synth.

S

A

T

B

90 **Love Grows** ♩ = 102

B *ff* But I still love you, I still love you, I still

Ac.Gtr. *ff* *<=> Loop in MIDI for next six bars. (Fade out gradually)*

Hrp + Synth. *ff*

S *mf* love you, I still love you, I

A *mf* But I still love you, I still love you,

T *mf* But I still love you, I still love you,

B *mf* But I still love you, I still love you, I love

95

B love you. And I still love you, I still love you, I still

Ac.Gtr.

Hrp + Synth.

S *ff* love you. And *f* I love you And I

A *ff* love you. And *f* I still love, still love, I

T *ff* love you. And *f* I love you I

B *ff* you. And I still And I still love, I

101 *rit.*

B love you.

Ac.Gtr.

Hrp + Synth. *mf* *dim.*

S *ff* love you. *f*

A *ff* love you. *f*

T *ff* love you. *f*

B *ff* love you. *f*

G Writing Letters $\text{♩} = 70$

mp

B And ___ Ev - en when you're not with me, you're with me. ___ And ___ ev - en when I don't love you, I do. ___ And

Ac.Gtr.

Hrp + Synth. *p*

S

A

T

B

f *mp* *p*

B *114* ev - en though I'm far ___ a - way, I stay up half the night ___ to write you ___ these let - ters from a va - ga - bond.

Ac.Gtr.

Hrp + Synth. *mf* *mp*

S

A

T

B

mf

B *118* If one wish was ev - er true, ___ I ___ wish that I'd have mar - ried you ___

Ac.Gtr. *mp* *f*

Hrp + Synth. *mp* *mf* *f*

S *mp* *f* *p*
Still love you

A *mp* *f* *p*
Still love you

T *mp* *f* *p*
Still love you

B *mp* *f* *p*
Still love you

Analysis of “Letters from a Vagabond”

“Letters from a Vagabond” combines singer-songwriter style folk music with contemporary classical vocal music. Also this track, in line with the character of the folk style, is the only one on the album with a direct narrative; it is a ballad which follows a traveler’s emotional journey as he writes letters to the lover he has wronged. The instrumentation for this track is baritone accompanied by guitar (the singer-songwriter), vocal quartet (SATB), and harp layered with synth. The harp is, by no coincidence, an instrument often used to depict love. The vocal ensemble is on equal footing with the singer-songwriter. They are NOT meant to be mere backing vocalists.

The introduction quotes the traditional Scotch-Irish song "The Parting Glass" (mm. 1-18). I chose this excerpt because its narrative chronicles the last drink of a man before he parts with his loved ones, which parallels my song’s story, that of a man who has already parted with the one he loves. **Figure 29** compares the last verse of the original with the modified quotation. Note that the vocal ensemble sings this verse in mostly quartal harmony, while the guitar provides strumming accompaniment. Additionally, the harp/synth interjects a counter-line, which will be discussed momentarily. The melody from “The Parting Glass” also returns in section D in the harp/synth.

Figure 29: “The Parting Glass” Original Melody & Quotation

Original Melody:

Voice

Oh, all the com-rades that e'er I had, they're sor-ry for my
 go-ing a-way. And all the sweet-hearts that e'er I had, they would
 wish me one more day to stay.

Quote in “Letters from a Vagabond”:

Celtic Ballads & Medeival Chants ♩ = 75

mp
 Oh all the com-rades that e'er I had,
 they're sor-ry for my go-ing a-way.
mf
 And all the sweet-hearts that e'er I had, would
 wish me one more day to stay... *ff* *mp*

The harp/synth counter-lines also play a subtly significant role in the drama of the song. The first interjection of this instrument (in mm. 3-5, shown in **Figure 30**) introduces the 'love' motif, which comes to full blossom in sections E and F. The introductory section makes further use of this motif by adding pickup notes to the front of it, and by making the intervallic leap of the second and sixth notes grow wider, ascending upwards, pointing towards a climax (shown in **Figure 31**). Also, there are places where the harp/synth harkens back to the 'EDM' motif from "Debussy on the Dance Floor," featuring a specific type of arpeggiation on a chord (which is usually minor, like the original motif). This motif presents itself in mm. 36-38 (shown in **Figure 32**) and mm. 48-49. Furthermore, the 'EDM' motif presents itself in the vocal lines in mm. 53-55.

Figure 30: 'Love' Motif in Harp/Synth, mm. 3-5



Figure 31: Variation of 'Love' Motif in Harp/Synth, mm. 15-17



Figure 32: Return of 'EDM' Motif in the Harp, mm. 36-38

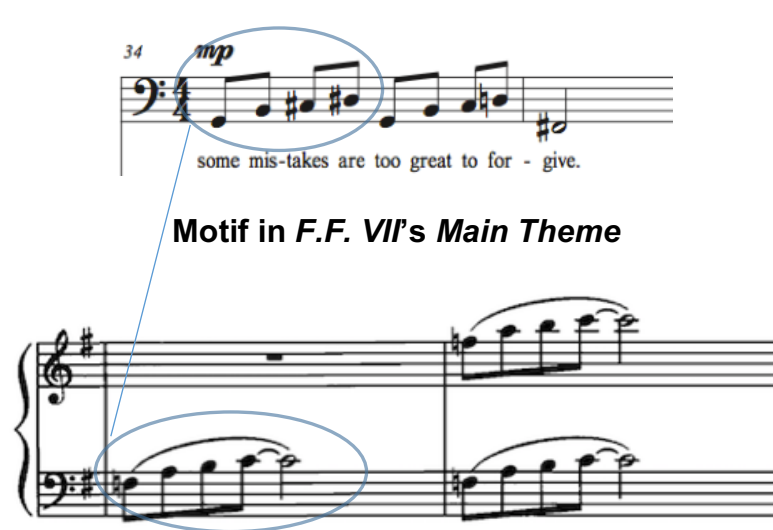


The contemporary classical elements in “Letters from a Vagabond” are most noticeable when the vocal quartet is foregrounded. The vocal harmonies that feature the use of dissonant 2nds/9ths (as in m. 15 and mm. 61-64) are inspired by the choral music of Arvo Pärt and Eric Whitacre. Both the quartet and the songwriter feature word painting (the use of music to convey the message of a text more literally). Up until mm. 38-39, the attitude of the songwriter’s part is fairly hopeful, but with the introduction of the words “some mistakes are too great to forgive,” the music takes on a darker tone. This line incorporates a small motif (henceforth called the ‘mistake’ motif) from the *Main Theme* from the *Final Fantasy VII Piano Collections*.⁷⁸ Indeed, with the introduction of this motif (consisting of a major #4 arpeggio), the tone of this piece shifts from a beautiful, nostalgic feel, to one that is darker and more enigmatic. Both motifs are shown side by side in **Figure 33**. Word painting in the vocal quartet’s part is used in section C to depict change. While the text asks whether the distance between the two lovers is because they could not change their ways or if they have actually changed too much, the imitative entrances are varied, demonstrating a literal change in the music.

⁷⁸ Nobuo Uematsu, arr. by Shiro Hamaguchi, *Final Fantasy VII Piano Collections* (Yamaha Music Media, 2008), 14.

**Figure 33: The 'Mistake' Motif Compared to the Motif from the *Main Theme*
in *F.F. VII***

The 'Mistake' Motif:



The image displays two musical excerpts. The top excerpt, labeled 'The 'Mistake' Motif:', shows a single staff in bass clef with a 4/4 time signature. It begins with a measure number '34' and a dynamic marking 'mp'. A blue oval highlights a five-note melodic phrase: G2, A2, B2, C3, and D3. Below the staff, the lyrics 'some mis-takes are too great to for - give.' are written. The bottom excerpt, labeled 'Motif in *F.F. VII's Main Theme*', shows a piano arrangement with a grand staff (treble and bass clefs). A blue oval in the bass staff highlights the same five-note melodic phrase as in the top excerpt, demonstrating its use in the main theme.

The 'love' motif mentioned earlier in **Figure 30** plays a significant role in the end of section E and section F. This fundamentally ametric motif (based in beat groupings of 5) is stacked in staggered canonic entrances in section E building up to the climax of the track, section F, where it becomes apparent why this term is labeled the 'love' motif. As the first and only time the songwriter sings with the vocal quartet, this section bears great significance. The songwriter proclaims, even after the questions presented in section C, that he still loves the one he has wronged. The vocal quartet echoes this avowal in a swarm of

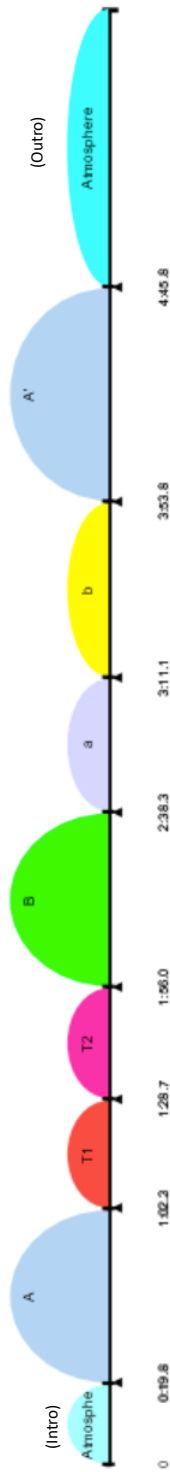
canonic flurries, only ceasing their imitations in the Abmaj7 chord in m. 95 and 96, the Amaj7 in m. 101, and the Dbmaj7(#4) in mm. 102 and 103.

I relinquished some control over the production to my producer, Logan Starks. The singing birds in the introduction and in sections D and E were intended to create an atmosphere, much in the same way the ocean sounds do in “Southernscapes” or the wind noises do in “Debussy on the Dance Floor.” One aspect of the production I insisted upon was the hard-panning of the vocal quartet, keeping this element the same across all of the album’s tracks whenever possible. Starks’ own tastes led him to layer multiple synths and various types of creative processing (such as delay, patterned gate effects, reverb, etc.) to the harp part, giving the song an electronic edge.

All in all, the song combines folk by using a baritone vocalist with a guitar in a ballad format, contemporary vocal music by using canonic imitation and harmonies inspired by Whitacre/Pärt, and alternative electronica using layered synths and effects, along with trace amounts of video-game music by utilizing a motif inspired by Nobuo Uematsu. The piece is clearly tied into the rest of the album, as it was already foreshadowed in “Southernscapes.” In addition, “Letters from a Vagabond” harkens back to “Debussy on the Dance Floor” via the ‘EDM’ motif, and the same type of panning used on most of the record also appears in this piece.

CHAPTER 8: “KYRIE”

Kyrie



Atmosphere:

Intro:

- Underground tunnel, water drips.

A:

- Continuation of water drips.
- 'Kyrie theme' in canon through hard-panned delay.
- Enter down-pitched drum loop for transition into T1.

T1:

- Fade 'Kyrie theme' out
- Enter breakbeat drum loop, fragmented into an odd time feel.
- Enter "wubwub" bass.

T2:

- Continue T1, but replace "wubwub" bass with an 808.
- Enter vocal pad (harmonized in 4ths), featuring 'Kyrie' motif with pitch bends.
- More percussion effects and chops in drums.

B:

- 'Christe' theme layered with processed vocals, male choir, & vocoder.

- Enter complex drum machine parts.

- Enter synth and steel drum.

a:

- Enter trap beat & bass.
- 'Kyrie theme' converted into vocal chops to create new melody.

b:

- Drum machine solo.
- Vocal pad reenters, featuring the 'one wish' motif fragmented into stabs layered with bass.

A':

- Return of 'Kyrie theme' in canon.
- Return of breakbeat drum loop & chop effects.

Outro:

- Panning Down-pitched cymbals.

Analysis of “Kyrie”

“Kyrie” is named after the first movement of the mass ordinary, and is a song that combines this movement with the genre of modern-day electronic music. This combination is one of the most striking incarnations of mixed music because it syndicates the very origin of classical music, sacred vocal music, with the absolute epitome of popular secular music, electronica – here, the oldest of the old meets the newest of the new. Admittedly, this idea is not entirely my own, as I was inspired by the core idea in Enigma’s “Sadeness,” which combined new age music with Gregorian chant.⁷⁹ In my track, however, the specific electronic genres that I fused with sacred music were drum n’ bass, trap, and pop. As such, the instrumentation consisted of solo female vocals, solo male vocals, and a variety of electronic elements, including synths, vocoders, drum loops, drum machines, drop-tuned cymbals, 808 basses, vocal chops, a vocal pad, and various other items from sample libraries, including a steel drum and a male choir.

The structure of “Kyrie” follows that of the traditional mass movement, which features an ABA structure outlined by various repetitions of the text “*Kýrie*,

⁷⁹ WNYC.org, “That Was a Hit?!?: Enigma, 'Sadeness.'” Online article on Enigma’s song. Accessed February 1st, 2019. <https://www.wnyc.org/story/that-was-a-hit-enigma-sadeness/>.

eléison, (Lord have mercy)” then “*Christe eléison* (Christ have mercy),” and back to “*Kýrie, eléison*.”⁸⁰ The ABA form in “Kyrie” can be followed by observing the lead female vocals for the A sections and the lead male vocals for the B section. My track contains two transition sections that are labeled T1 and T2 in the form chart between the A and B sections. Sections a and b between B and A’ are also technically transitions, but have enough in common with sections B and A that they are labeled accordingly. The intro and outro sections consist of ambient sounds, such as water drips and down-pitched cymbals.

Immediately, one of the biggest elements of interest is the ‘Kyrie’ motif, which manifests itself in its final form on the record. This crucial theme was foreshadowed in the very beginning, starting with the very first track, “Southernscapes,” and appearing once again in “Debussy on the Dance Floor.” In this final version, however, the ‘Kyrie’ motif is lengthened to become the ‘Kyrie’ theme with the addition of the second half of the phrase (shown in **Figure 34**). The ‘Kyrie’ theme, in its first appearance, is sung in the female vocals a cappella, while a canon is created via multi-panning stereo delay, which again, captures the unity element of how the whole album is produced.

⁸⁰ Ron Jeffers, *Translations and Annotations of Choral Repertoire* (Oregon: Earthsongs, 1989), 48.

Figure 34: Full 'Kyrie' Theme



The drum n' bass parts of the song were inspired largely by two sources, Aphex Twin's "Come to Daddy"⁸¹ (1997), and the *Ape Escape* (1999) soundtrack,⁸² featuring music written by Soichi Terada. Characteristic elements in this genre are fast-paced intricate drum loop patterns, stutter effects, aggressive bass synths, and heavily processed samples of various sorts. All of these elements are present in "Kyrie." The drum loop in sections T1 and T2 were altered to be fundamentally ametric, cutting off an 8th note in the standard breakbeat pattern. This pattern is accompanied by an aggressive wobble bass synth, which later drops out in T2 and

⁸¹ "Aphex Twin - Come To Daddy (Director's Cut)." Official Youtube music video for the song. Published November 24th, 2018. Accessed February 24th, 2019. <https://www.youtube.com/watch?v=TZ827lkktYs>.

⁸² "Ape Escape Soundtrack (HQ)." Youtube playlist of the video game soundtrack. Published March 13th, 2010. Accessed February 24th, 2019. <https://www.youtube.com/watch?v=WO2yiM9Fefg&list=PL06360565CFC0FAC0>.

is replaced by an 808 bass.⁸³ This 808 is then joined by a sampled vocal pad (which, incidentally, is layered with itself in 4ths), bringing back the 'Kyrie' motif. The vocal pad obscures the motif somewhat by pitch shifting and otherwise altering the contour of the line.

The "Christe" portion of the track highlights a line carried primarily by the male vocals. The vocal itself is heavily processed through pitch correction, formant alteration, and general "thickening" of the sound through various plugins. It is also doubled by a VST choir and layered with vocoder harmonies throughout most of this section. The vocoder supplies most of the harmony here, while the melody is mostly in F Phrygian and Bb minor. I wanted the 'Christe' melody to reflect the 'Kyrie' theme somewhat, so I used the same opening interval (the perfect 5th), but in a descending fashion. The melody and vocoder parts are notated in **Figure 35**. A lead synth enters just before all of the instruments arrive at 2:13. Aside from the vocal layers, the main instrument of concern at this point is the drum machine, which highlights complex percussion patterns panned all around the stereo image.

⁸³ SoundBridge.io, "How to Make a Trap Style 808 Bass." *SoundBridge.io*, (blog), May 21st, 2018. Accessed April 3rd, 2019. <https://soundbridge.io/trap-style-bass/>.

Figure 35: 'Christe' Melody & Harmony

The image displays a musical score for the 'Christe' section, spanning measures 74 to 80. The score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: 'Chri - ste e - lei - son, Chri - ste e - lei - son, e - lei - son, e - lei - son, e - lei - son.' The piano accompaniment features a steady harmonic support with chords and moving lines in both hands.

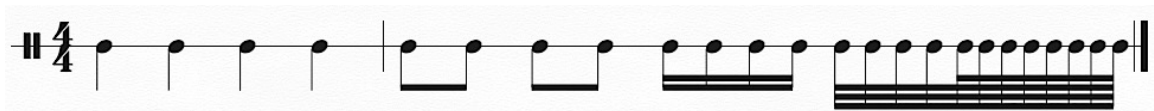
74 Chri - ste e - lei - son, Chri - ste e -

77 lei - son, e - lei - son, e - lei - son, e -

80 lei - son, e - lei - son.

Another element of unity, albeit one that is used less, is the ‘snare roll buildup,’ seen at the transition from section B to section a. This element occurred in “Debussy on the Dancefloor,” and “Omega Machina.” This is a common device used in EDM, a transition used to ramp up the energy just before the “drop” in a song. The energy is built by doubling the speed of the rhythms multiple times, catapulting the listener into the next section. This figure is notated in **Figure 36**.

Figure 36: Snare Roll Buildup



The vocal chops in section a were created by slicing up different syllables of the vocals from the ‘Kyrie’ theme and converting them to samples triggered by MIDI. So, in a way, this theme returns, but in a different, more fragmented form. This idea was inspired by “It Ain’t Me” (2017) by Kygo and Selena Gomez,⁸⁴ where the entire hook of the chorus is comprised of chopped up bits of audio from Gomez’s vocals in the verses. These vocal chops are accompanied by a

⁸⁴ “Kygo & Selena Gomez - It Ain't Me (Audio).” Official Youtube audio of the song. Uploaded February 15th, 2017. Accessed February 24th 2019. <https://www.youtube.com/watch?v=D5drYkLiLI8>.

trap beat in the drum machine, featuring the typical hi-hat rolls characteristic of this style, though the rhythms here are somewhat more complicated than is average for the genre.

Section b features a complex drum machine solo and stabs in the vocal pad and bass. The drum machine makes extensive use of panning and pitch bends. Perhaps the most interesting aspect of section b is the hidden 'one wish' motif in the stabs of the bass and vocal pad. The idea was to fragment this motif into one or two note groupings, separate these fragments with big fills in the drum machine, and obscure the motif even further through rhythmically elongating individual pitches, and by pitch bending certain portions. This is illustrated in **Figure 37**.

Figure 37: Hidden ‘One Wish’ Motif in Section b

○ = with pitch bends

(drum solo)

If one wish was ev - er true, I

(drum solo)

wish that I'd have mar- ried d you :

As the last track on *Eclectic*, this piece certainly lives up to the standard of heterogeneity that the collection’s title implies. In addition to this stylistic diversity, “Kyrie” is tied in to other tracks on the album via the ‘Kyrie’ motif, ‘one wish’ motif, and ‘snare roll buildup.’ Through the text and form of a sacred mass movement, “Kyrie” maintains its classical origins, while the setting and instrumentation is distinctly secular, refering to electronic music styles popular in the late 20th and early 21st centuries. Pulling inspiration from pop, drum and bass, Gregorian chant, and video-game music, this piece is a rich and varied work.

CHAPTER 9: BEHIND THE MAKING OF *ECLECTIC*

The making of this album certainly had its challenges. From herding musicians, haggling engineers and producers, to juggling timelines, these activities make for daunting tasks in and of themselves on any musical project, but the fact that this project was to “cross borders” made accomplishing these deeds even more complex. Since this project was unconventional in many ways, it defied a standard approach. This made it more difficult for everyone involved in the making of *Eclectic*, particularly for my recording engineers, producers, and mixers. This final chapter will discuss details from behind the scenes of *Eclectic*, including the struggles of each individual piece, what went well and what I would do differently, and a general discussion of the overall costs of the project.

“Southernscapes” was probably the easiest of any of the tracks to bring together. I had written the piece in the spring of 2018, partially inspired by bluegrass and folk, and partly by my experience abroad in Tasmania the previous semester. The idea of “south” isn’t just in the southern part of the United States, which does explain the bluegrass influences, but in Tasmania, an island in the southernmost parts of the world, which explains the ocean waves in the soundscape. I hired a member of the string faculty to play both of the violin parts, but for a heftier fee than I would have paid for a student. I bought a viola VST

and mocked the part up myself, and paid my sound recording technology (SRT) partner, Shelby Pease, to mock up the cello part with a VST he owned. I played guitar myself in order to save money.

Starks helped me to track the guitar part (which was the first to be recorded) in spring of 2018, and, after giving the violinist time to learn her parts, we recorded violin I and II in early summer of 2018. The viola and cello parts were created over the remainder of that summer. The most tedious aspect of this track was editing and quantizing the violin parts, as the piece was very challenging and difficult to play accurately, which meant every error on the violinist's part created more work for Starks and I. Despite this challenge, this is probably the only piece on this project that I would not have approached any differently.

"Debussy on the Dance Floor" was an interesting piece to write because it fused parts that I had written previously with new material. As mentioned in Chapter 3, I used an adapted form of a melody I had originally written for a tango duet, and the core ideas behind the EDM sections were written as part of an actual EDM song composed back in 2013. I did not originally set out to combine the styles of impressionism with EDM, rather, my initial intentions were to combine impressionism with psychedelic rock, like that of The Beatles' late work. After trying this multiple times, it just was not working, so I tried to combine

impressionism with EDM just for fun, and it actually seemed to work in a cheesy, ridiculous kind of way.

I finished the piece in the summer of 2018, and recruited a flutist, oboist, clarinetist, and bassoonist to record the parts that fall (I mocked up the vibraphone part myself with a VST before any recording took place). I wanted to record each instrument according to register, from low to high, but balancing the studio's availability with my own availability and the availability of my musicians proved to be too tedious, so we had to record out of order. Though I did have the help of producer Michael Dean for editing and production, I did most of the comping and tuning of each live instrument myself. Only after all of the real instruments were recorded and (mostly) edited did Dean and I focus on getting all of the electronic components right. It was during the making of this track that I learned about Logic Pro's "freeze" function, which I knew was to save on CPU power, but I also thought it was for the purposes of collaboration, which turned out to be a nightmare for my mixer. My mixer, Wyatt Gay, ended up having issue after issue with frozen tracks unfreezing and disappearing, and eventually he had many errors that caused all of the frozen tracks and live instrument tracks to be played severely out of time with one another. Though he was able to overcome this issue in the end, it would have saved everyone a lot of time if I had actually bounced each instrument track in place rather than freezing them. If I could

choose one thing to do differently during the development of this piece, it would definitely be that.

“Miles of Glass” turned out to be a bigger project than I ever could have imagined. Of any of the pieces on *Eclectic*, this one turned out to be the biggest hassle. In the early summer of 2018, I had lunch with a recent graduate from SFASU, who was, at the time, the best drummer at the university, especially when it came to jazz. We discussed an idea I had for a piece combining jazz with minimalism, and he was very interested, but said that in order for him to be able to record drums on the piece, it would have to be before he moved out of town later that summer. Given that timeline, I had about 3 to 4 weeks to compose the piece and recruit musicians, and then it would be about 3 to 4 weeks to rehearse before we had to record (rehearsals took place 1 to 2 times a week during this period).

The recruitment process was fairly rough, since most of the music students were out of town in the summer. I already knew the exact instrumentation I wanted, and after consulting with Starks, we decided it would be best to try and record everything at the same time in the same place. Jazz is a musical language that, when it is at its most honest, requires its performers to be able to hear and react to one another in real time in order to have an authentic sense of improvisation. It proved impossible, however, to find all of the required musicians who would be competent enough to form the complete septet, and

whose schedules would line up to be at the recording session. After some extensive searching, I was able to find the three members of the rhythm section, and one saxophonist. Although I first wanted the song to feature a trumpet solo (since the song *is* named after Miles Davis), I could not find a trumpet player, so I had to give the solo to the saxophonist as a compromise. We ended up recording the trumpet and the other two saxophones later that fall.

More trouble ensued in finding the right way/right space to record the ensemble. There was a good deal of discussion between Starks and I (as well as Mr. James Adams, head of the school's Sound Recording Technology program) about how to approach recording the piece. If we recorded all together in one room, it would have a more natural sound and the players could communicate and react to each other more easily, but it would have proven very difficult or even impossible to edit things later in the event things went awry. We could record one person at a time, which would give us total control over editing later, but we would lose the live dynamic and interaction essential to the spirit of jazz. We could also multitrack in separate rooms at the same time, still allowing for some interaction and still keeping the ability to edit instruments individually later, and because Mr. Adams wanted to test out the DANTE network system for recording, we went with this option. It was a big trade off to go this route – these musicians were excellent live players, but having each person isolated in different rooms during the recording really bothered some players, so they did

not perform at their best. On the positive side, we could select the best of each take and piece it together during the editing process. The other major thing that made this option difficult was that, because four different things were being recorded at the same time, my concentration was divided. Because of this, major mistakes were not caught until I listened back to the takes after the fact.

The biggest headache was the drum solo section of “Miles of Glass.” This section was the climax of the piece, and was particularly difficult for the whole ensemble, especially for the drummer. There was not a single take of the drummer being even remotely in time. We could not get the drummer to come back in and rerecord the part – he had already moved out of town. I could have cut the section out altogether, but that would be cutting out the most exciting, climactic part of the piece, not to mention it would mean cutting out the most minimalistic part, effectively undermining the legitimacy of the work being a hybrid of jazz and minimalism. In the end, I paid a fairly hefty sum of money to have Pease manually correct the timing of the drums. Though the entire recording process of this track was a pain, the end result was good, and I learned a lot from its development.

“THRASH!!!” was not originally meant to be a part of this collection, but after some careful thought and the permission of my thesis advisor, I decided to include it. This piece was also very challenging for everyone involved. I had not originally included drums, as it was written simply as a saxophone quartet in

2016, but after talking with Starks about recording the quartet with drums for this project, we decided it could be possible. The challenge was finding a drummer capable of both fluency in metal AND literacy of sheet music. In the end, there were no candidates for the job locally, and because I could not afford to bring in a drummer from outside the community, we decided to record the quartet and just use drum samples after the fact (I paid another friend, Gavan Maners, to mock up the drums convincingly).

We ended up recording the whole quartet all at once in the same hall together... which was both good and bad. The players were able to communicate as an ensemble the way they normally would, but this meant more of a headache later when Starks and another engineer, Justin Kirkland, went to tune, quantize, speed parts up, and apply the guitar effects that I wanted. In order to apply the guitar effects, I had to have Pease de-bleed each microphone so that each track maintained clarity when the guitar effects were applied to it (especially the distortion). If there was one thing I might have done differently for this song, I may have insisted that we record each saxophone individually, one at a time. This might have achieved cleaner results and sped up the whole recording process.

“Omega Machina” was written as the magnum opus of my senior recital back in 2016. Like “THRASH!!!”, my advisor allowed me to use the piece on this project since it filled the criteria of combining classical and popular styles, and

also because this was the work that started my genre-crossing. As this was the last piece to come together in the recording process, I needed to cut some corners for the sake of time. For all of the percussion parts, I used various samples and VSTs that I already owned, not only to save time, but to save money as well. Later, I recorded some scrap guitar tracks and rerecorded the guitar with Maners afterwards. I also paid him to edit, replace, and otherwise clean up what I had roughed through on the track, in addition to rewriting and producing the drums and producing/mixing the whole track.

Ironically, though this was one of the biggest pieces on *Eclectic*, it was the piece that I skimmed on the most. Time, energy, and money was tight, so I used fewer live musicians than I normally would. Because of this, there were a few sounds in the percussion I was not entirely pleased with, and if I had to do things differently on this track, I would at least have recorded a couple more percussion instruments to get the sound right.

I wrote “Letters from a Vagabond” in spring of 2018, inspired by some personal events in my life. Over that summer, I recorded the guitar with Starks’ help. That fall, I sang the lead vocal while Starks recorded me in the SRT studio. We later recorded the vocal quartet one at a time in the mic closet of the SRT facilities. We ended up recording here with relatively inferior equipment because the first vocalist’s recording session somehow got jumbled up in the studio schedule, so in order to have a consistent sound, I had the other three members

of the vocal quartet record in the same place through the same equipment. The harp/synth part was created by Starks after all of the editing and comping was done on the vocals and guitar.

The biggest issue I had with the recording of this piece was my bass vocalist. It was clear that he did not practice his part (either at rehearsals or for the actual recording session), which meant recording him took forever, and comping, tuning, and otherwise salvaging his part took even longer. If I could do one thing differently on this piece, I would have listened to the negative feedback his colleagues had to say about his reliability and found someone else who was more dependable.

“Kyrie” was my first deep dive into writing electronic music. Though I did have help with the editing, production, and mixing of the song, I did a large chunk of the production myself in Logic Pro X as I went about composing it. I recorded the ‘Kyrie’ vocals first, then built the corresponding sections around these vocals. I then wrote the first two transition sections up to the ‘Christe’ section. I came up with the ‘Christe’ vocals and harmony later, so I recorded these vocals myself and used a VST choir and a vocoder to supply the harmonies, after which I fleshed out this section. The last thing I did was create and edit the transition sections from the ‘Christe’ section to the last ‘Kyrie’ section.

I saved money by recording my girlfriend for the ‘Kyrie’ sections and recording myself for the ‘Christe’ vocals. The main money spent on this track was

on plugins and VSTs, as well as for Gay to produce the track, and Dean to mix it. Mixing the piece proved to be pretty tedious, as each section of the track had different requirements. Also, Dean and I mostly corresponded via email, which meant the process of fixing what needed to be edited took much longer than if we met in person, where we would be able to go over these issues face to face and fix things in real time. One other issue with mixing was that Dean was not mixing on monitors that were of the highest quality, which meant that the mix did not translate very well from system to system. We had to combat this problem by cross-referencing the mix on multiple sound systems. All in all, I learned a great deal about using Logic Pro and collaborating with colleagues.

When it comes to composers working with musicians, there are always many hurdles to jump over, and *Eclectic* was certainly no exception. Many of these problems are pretty predictable under any circumstances – scheduling conflicts for rehearsals, the unavailability of rehearsal spaces, and occasionally having to rely on the unreliable. The only other added issue in this case was booking the recording studio and getting the musicians into the studio when it was available. If the musicians' performance was poor and ultimately unsalvageable, I had to try and get the performers back into the studio, doubling the headache (fortunately, the only track that needed this was "Miles of Glass").

I had worked with musicians before many times prior to this project, but this was the first project of any consequence where I had to work with sound

engineers, producers, and mixers. This was also challenging for a variety of reasons. There were times where Starks and I would spend nearly an entire day just comping takes... on one song. There were times that I would give my SRT friends more freedom to do the work on their own, only to discover they had issues getting me what I needed in a timely manner. Because of this, I started giving them deadlines at least a few days ahead of when it was actually due. Like working with musicians, scheduling was often a problem when working with my SRT friends. Sometimes a piece would be 90% finished, but we would go through seven different versions to get the remaining 10% just right, which I am sure was just as frustrating for the SRT guys as much as it was for me. Even though this was the case, there were almost always compromises to be made – it was far better to finish the project and graduate than to have a perfect product and no degree to show for it.

I spent a great deal of money on this project because I saw it not only as an academic requirement, but an investment. This would be my first album released to the world, and it was important to me that I make it be the best it could be. In addition, all of the plugins, VSTs, and gear that I bought would serve me for years to come on future projects. **Figure 38** contains an itemized estimate of the overall cost. The numbers presented here only include what I bought to use specifically on this project, NOT what I already had.

Figure 38: Total Estimated Cost of the Project

“Southernscapes”:

Violin I performance	\$100
Violin II performance	\$100
“Adagio Violas” VST from 8Dio	\$90

“Debussy on the Dance Floor”:

“Brauer Motion” Plugin from Waves	\$29
Flute Performance	\$40
Oboe Performance	\$40
Clarinet Performance	\$40
Bassoon Performance	\$40
Music Production	\$40
Mixing	\$40

“Miles of Glass”:

Trumpet Performance	\$40
Alto Sax Performance	\$40
Tenor Sax Performance	\$40
Baritone Sax Performance	\$40
Piano Performance	\$40

Bass Performance_____ \$40

Drum Performance_____ \$40

“THRASH!!!”:

Soprano Sax Performance & Help
with Musician Recruitment_____ \$50

Alto Sax Performance_____ \$40

Tenor Sax Performance_____ \$40

Baritone Sax Performance_____ \$40

Drum Mockup_____ \$30

Music Production_____ \$40

Mixing_____ \$40

“Omega Machina”:

“Old Broken Piano” VST from Sampletraxx_____ \$60

“Toneforge Jason Richardson” amp
simulator from Joey Sturgis Tones_____ \$70

“Toneforge Misha Mansoor” amp sim
from Joey Sturgis Tones_____ \$75

“Bassforge Hellraiser” bass amp sim
from Joey Sturgis Tones_____ \$70

“Matt Halpburn Signature Pack” from Get
Good Drums_____ \$70

Drum Mockup_____ \$30

Music Production & Mixing_____ \$40

“Letters from a Vagabond”:

Soprano Performance_____ \$40

Alto Performance_____ \$40

Tenor Performance_____ \$40

Bass Performance_____ \$40

“Kyrie”:

“The New Forgotten Voices:
Barbary Solo Vocals” VST from 8Dio_____ \$25

“Boomin’ 808s” sample pack from
Cymatics_____ \$7

“Steel Drums” VST from Spitfire Audio_____ \$76

Music Production_____ \$40

Mixing_____ \$40

General/Overall:

A lump sum paid to my two main SRT
partners for advice (on all tracks), recording
(for tracks 1 & 6), editing (on tracks 1, 3, 4,
& 6), production (on tracks 1, 3, 4, & 6),
mixing (on tracks 1, 3, 4, & 6), and
mastering (for all tracks)_____ \$650

“Juno VHS Bundle” from Soundiron_____ \$160

“Experimental Bundle” from Soundiron_____ \$200

"Komplete 11" from Native Instruments	\$600
"VOXOS Epic Choirs" VST from Cinesamples	\$380
"Liftor" VST	\$6
"Vox Collection" from Waves	\$100
16 Gigabyte RAM upgrade for Mac	\$120
Sony MDR7506 headphones	\$87
Focusrite Scarlett 2i4 interface	\$200
<hr/>	
TOTAL ESTIMATED AMOUNT SPENT	\$4,375

I have learned a great deal through the process of making this album. I believe that making music, no matter what kind or what method is achieved in doing so, is first and foremost about people. That being said, I have had the opportunity to collaborate with many fine musicians and skilled sound designers in making this project come to life, and I am very grateful to have had the chance to know my colleagues better and to strengthen connections. Though I know the music on this project is "musician's music" my hope is that it is accessible enough for many types of people, regardless of discipline, to enjoy and appreciate the work.

It takes a lot to truly learn, understand, and assimilate the “language” of a genre enough to “speak” it fluently, and every musical discipline has its own set of challenges. Because of these challenges, my own appreciation for various genres has grown exponentially. As a composer, it was a lot of fun experimenting to find the different ways I could crossbreed the genres I learned about, and to find out which genres might go best with which. My heart fills with joy at the thrill of getting to learn about a new style of music, and I certainly hope to keep growing in this way in the future. For now, the completion of this project marks a new milestone in my creative career, and I am very pleased with the end result.

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APPENDIX: LIST OF PERSONNEL AND SERVICES

“Southernscapes”:

Alba Madrid – Violin I & II

Logan Starks – Recording, Editing, Producing, Mixing

Shelby Pease – Cello Mockup

“Debussy on the Dance Floor”:

Jesse Tingle – Flute

Caleb Guevara – Oboe

Gary Jones Francois – Clarinet

Marilyn Chatary – Bassoon

Michael Dean – Editing, Producing

Wyatt Gay – Editing, Mixing

“Miles of Glass”:

Max Muciño – Trumpet

Jacob Barnhill – Alto Sax, Tenor Sax

Kevin Thomas – Baritone Sax

Dawson Dowdy – Piano

J.D. Salas – Bass

Malcolm Jackson – Drums

Logan Starks – Recording, Editing, Producing, Mixing

Shelby Pease – Drum Editing

“THRASH!!!”:

Nick Bissen – Soprano Sax

Sara Crider – Alto Sax

Alec Bartlett – Tenor Sax

Kevin Thomas – Baritone Sax

Logan Starks – Recording, Editing

Shelby Pease – Recording, Editing

Gavan Maners – Drum Editing and Producing

Justin Kirkland – Editing, Producing, Mixing

“Omega Machina”:

Gavan Maners – Recording, Editing, Producing, Mixing

“Letters from a Vagabond”:

Amanda Sheriff – Soprano

Reagan Myers – Alto

Kristopher Rodriguez – Tenor

Logan Ray – Bass

Logan Starks – Recording, Editing, Producing, Mixing

Shelby Pease – Editing

“Kyrie”:

Catherine Hamilton – Soprano

Wyatt Gay – Editing, Producing

Michael Dean – Editing, Mixing

All Tracks:

Mr. Adams and the Fall 2018 senior class of SRT majors – Some recording was handled through the “Recording Studio Operations” class on “Debussy on the Dance Floor,” “Miles of Glass,” and “Letters from a Vagabond.”

GLOSSARY OF GENRES

Bebop (jazz): A style of jazz from the 1940's that emerged partly as a response to big band swing. The ensemble size was reduced to a rhythm section and only a couple of horn players, and emphasis moved from highly arranged, danceable rhythms, to virtuosic speed, complex chord changes, and ornate chromaticism.

Bluegrass: A rustic genre that often has musical virtuosity, demonstrated through solos or "breaks." It is a music of Scotch-Irish heritage and typically includes instruments such as the acoustic guitar, mandolin, fiddle, banjo, and upright bass.

Contemporary chamber music for strings: Contemporary classical music written for a string ensemble, whether for string quartet (with violin I, violin II, viola, and cello), or for a larger string orchestra (with string sections for first violins, second violins, violas, cellos, and contrabasses).

Contemporary classical vocal music: vocal music is an ancient art, but modern times allow for much experimentation and new timbral possibilities. Composers of the contemporary classical idiom certainly take advantage of these new opportunities when writing for voice(s).

Contemporary percussion ensemble music: This can be any classical style written specifically for more than one percussionist. Though percussion has been used possibly since the dawn of time, it was not until the middle of the twentieth century that music for percussion truly made leaps and bounds of progress in the classical world.

Crooked fiddle tunes: A particular type of old time music, of Scotch-Irish heritage. Typically demonstrates unevenness through meter, form, or both.

Drum n' bass (electronica): A type of electronica popular in the early 90's. Centering around "breakbeats," loops, and brisk tempos, it stemmed from the rave scenes of England.

Film music: Truthfully, film music covers a wide variety of styles – possibly every single genre appears or can appear to suit the dramatic purpose of a piece of cinema. In this case, however, it is referring to a specific cinematic sound that relies on heavily produced effects, like those in modern-day film trailers.

Flamenco: A particular breed of Latin music with Spanish roots. It is often very flamboyant, and the guitar of this style features a virtuosic use of the right hand (the picking, strumming hand).

Gregorian chant: The oldest recorded Western music. Sacred vocal music that Catholic monks used to sing as early as the ninth century. It is monophonic in texture, and is sung in Latin.

Groove metal: Evolved from thrash metal. Like its precursor, it contains down-tuned, guitars and scream-style vocals. One difference between the two is that groove metal typically plays at slower tempos, allowing for more “groove.”

House music (electronica): A type of electronic dance music that was developed in the 1980's. It is thought to have evolved out of disco music.

Impressionism: A style of classical music from the late nineteenth and early twentieth centuries, originating in France. The style featured lush and colorful harmonies, often built on pentatonic and whole tone scales, using tall chords, and sonorities built in fourths or fifths instead of triads.

Industrial (metal): Though it existed as early as the 1970's, it gained the most traction in the late 80's and 90's. It combines elements of hard rock/metal with electronic music, and is known for its dark, aggressive sound. Many artists of this genre liked incorporating machine-like sounds into their recordings.

Latin (jazz): A style in which jazz is combined with the rhythm of different styles of Latin music. In this case, I used a samba-based rhythm.

“Math” metal: The same as “progressive metal,” but specifically referring to metal with intricate rhythmic devices, whether deeply obscuring something in common time, or using odd time signatures and meter changes.

Minimalism: A style of classical music first developed in the late 1960's, but which continued to evolve into post-minimalism as time progressed. The style features the use of extensive repetition, small gradual changes, and process-based composition.

Modal jazz: A style of jazz born partly as a reaction to bebop. It retained the smaller ensemble size, but abandoned the speed and intricacy of bebop. As its label implies, modal jazz is built using modes instead of the major/minor scale systems, and it often has a mellowness in its mood.

New age: Though it can be hard to describe, it is music typically meant to be relaxing, inspiring, and/or spiritual. It often incorporates ambient music with electronic elements and indigenous musics from around the world.

Progressive metal: A subgenre of metal that often emphasizes musicianship through advanced harmony/arrangement, and virtuosity in speed and technicality. It usually features overdriven/processed guitars, heavy bass, technical drumming, and vocal belting and/or screaming, though there are progressive metal bands (especially newer ones) that remain purely instrumental.

Progressive rock: Progressive rock is progressive metal's predecessor, developing in the late 1960's and 70's. Though not as heavy as its younger cousin, it still features advanced structure and arrangement, and technical virtuosity.

Singer-songwriter (folk): this type of popular music is typically performed by the one who wrote it, who is often self-accompanied on an acoustic guitar or piano while singing.

Soundscape: Electronic music that is typically ambient in some regard. It often makes use of recordings from the natural world to make the listener feel as though they are in a particular place.

Swing (jazz): A specific style of jazz from the 1920's and 30's. Typical instrumentation is that of a big band, consisting of a rhythm section (guitar and/or piano, bass, and drums) and a horn section (with multiple trumpets, trombones, and saxophones). Tunes from this style were highly arranged.

Tango: A Latin style originating in South American countries, specifically in Argentina. Its history is heavily associated with dance and sexuality, and one of the primary instruments used in this music is the bandoneon, an accordion-like instrument.

Thrash metal: A specific style of metal that developed in the 1980's. Fusing the anti-establishment, raw energy of punk music with heavy, down-tuned guitars, the tempos were usually very brisk, and guitar "shredding" was very popular. Typical instrumentation is a rock band setup: one or more distorted guitars, bass, drums, and a singer/screamer.

Trap (hip-hop): A subgenre of hip-hop originating in the southern United States. It is characterized by hi-hat rolls and deep 808 basses.

Video game music: Music for video games provides a very similar function to music for film, so it naturally covers an eclectic mix of genres. One difference between the two is that video game music takes the foreground more often, driving the action, whereas dialogue takes precedence over music in film.

VITA

After completing his work at Chireno High School, in Chireno, Texas, in 2011, Chance Moore entered Angelina College, where he earned an Associate degree in music. After his time there, he transferred to Stephen F. Austin State University in 2013, where he majored in Music Composition. Here, he earned a Bachelor of Music degree in 2016. In 2017, upon receiving a half graduate assistantship, he returned to Stephen F. Austin State University to attend graduate school, majoring in Music Composition and Theory. In his second year of the program, he studied abroad for a semester in Australia at the University of Tasmania. He received a Master of Music degree from Stephen F. Austin State University in 2019.

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The style guide used for this thesis was *A Manual for Writers of Research Papers, Theses, and Dissertations* by Kate L. Turabian (9th Edition).

This thesis was typed by Chance C. C. Moore.